ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General

The American Indian || The American Flag

The American Indian || The American Flag

FLINT INSTITUTE OF ARTS

Front cover illustration:
Painting on Muslin (detail)
Lent by THE AMERICAN MUSEUM OF NATURAL HISTORY
See catalog number 1.

An exhibition organized by the Flint Institute of Arts in honor of the Bicentennial of the United States of America.

Copyright© 1975 FLINT INSTITUTE OF ARTS
All rights reserved. Printed in U.S.A.
First Edition.

No part of this publication may be reproduced in any form whatsoever without permission in writing from the Flint Institute of Arts, except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in a magazine or newspaper or broadcast.

Library of Congress Card No. 75-39176

The American Indian || The American Flag

- MUSEUM OF CONTEMPORARY CRAFTS, New York, New York
  January 22 - March 21, 1976
- FLINT INSTITUTE OF ARTS, Flint, Michigan
  April 4 - August 1, 1976
- MILWAUKEE ART CENTER, Milwaukee, Wisconsin
  August 13 - September 26, 1976
- HOUSTON MUSEUM OF NATURAL SCIENCE, Houston, Texas
  October 8 - November 21, 1976
- THE HEARD MUSEUM, Phoenix, Arizona
  December 5 - January 16, 1977

This exhibition has been made possible by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency.
We also wish to gratefully acknowledge a grant from the Mallery Charitable Trust of Flint towards this publication.

FOREWORD

The idea for this Bicentennial exhibition was first contemplated during the preparation for THE ART OF THE GREAT LAKES INDIANS, presented in 1973 by the Flint Institute of Arts. A surprising amount of American Indian material using patriotic designs came to light during that time. Guided and encouraged by Mr. Richard A. Pohrt, Flint's outstanding Indian scholar and collector, the present exhibition was assembled. It is presented not only in celebration of our nation's impressive birthday, but also as the FIA's second exhibition honoring those native Americans whose history and culture far antedates the white man's on this continent.

That the American Indian used such patriotic motifs at all is somewhat astonishing. The material lent us so generously from many museums and private collectors dates approximately from the period of our nation's Centennial birthday to the present. These symbols, which are found in American Indian art of the past 100 years, have many bases for their use — some purely a pride in things American, some for Buffalo Bill shows, rodeos, pow-wows, 4th of July celebrations, and trade with tourists. Some contemporary Indian artists, like Fritz Scholder and Wayne Eagleboy, can be tongue-in-cheek, ironic or scornful when using the flag. In the introductory article by Mr. Pohrt which follows, the historic use of patriotic symbols by American Indians is fully explained and discussed.

All work in the exhibition was done by American Indians exclusively. Most regions of the United States are represented but, as would be expected, primarily the central and western states. To remind the reader of the names and locations of Indian tribes and reservations a map is included. The exhibition represents the work of 35 tribes. Loans to this Bicentennial exhibition, totaling 200 items, have come from museums and collections in many states, and from England and Canada.

A variety of media is represented — from traditional quillwork to today's acrylic. Always outstanding and significant in the appreciation of traditional American Indian material is the ingenious use of natural materials — feathers, quills, deerskin, birchbark, clay, reed, etc., based not only on an admiration of Mother Earth's beauty and bounty, but also with a respect for the ecology involved.

Also important to observe is that native American art is generally an applied art, an art for everyday use — on clothing, household utensils, etc., — and not an art which is relegated to a temple or museum environment. The historic painted shirts, the beaded or quilled vests and moccasins, leggings, breech cloths, knife sheaths, tobacco bags, gloves, etc., show the quality of original design and craftsmanship inherent in this art. The exhibition focuses attention on the excellent artistic standards of the Native American.

Historic photographs, which are rare and precious records of a bygone day, are an integral and essential part of the exhibition. Some photographs, such as the one of tepees painted with pictographs, may be our only record — the painted tepees themselves are no longer in existence. (The pictograph paintings in the exhibition on skin and muslin are stylistically akin to these painted tepees.) The historic photographs also show authentic use of apparel and accouterments as a reminder of the quality and design now disappearing in many cases.

For simplification, the exhibition is called THE AMERICAN INDIAN AND THE AMERICAN FLAG, but other patriotic symbols will be noted. When using any of these symbols, the Indian artist often takes artistic license. No army-style "by the numbers" here! To a Navajo weaver, the precise number of stars and stripes may be of no particular importance. Occasionally, a few random stars may appear in the stripes. A similar insouciance in the use of color is also sometimes evident. The flag rug may have a turquoise or purple field for the stars, and the stars in turn may appear in any number and have four or six points rather than the traditional five. Such liberties in the application of patriotic designs were often governed by the limitations of the craft itself — not only by a weaver's warp and woof — but also in quillwork, beadwork, basketry, moosehair embroidery, birchbark, etc.

We welcome the opportunity the Bicentennial celebration offers to present "THE AMERICAN INDIAN AND THE AMERICAN FLAG", work little known to the general public. The exhibition is made possible by a grant from the National Endowment for the Arts. To all the lenders who have made the exhibition come to life, we express our sincere appreciation. Great thanks, also, go to the Mallery Charitable Trust for a generous grant to the exhibition; also, to Richard A. Pohrt, whose contribution as "guest-curator-in-residence" was indispensable, and to the FIA staff during the months of detailed preparation.

G. Stuart Hodge, Director
Flint Institute of Arts

Banners — Old and New, July, 1905-06(?), Sumner W. Matteson,
Gros Ventre — Assiniboin, Ft. Belknap Indian Reservation, Montana.
Photograph courtesy Field Museum of Natural History 26670

THE AMERICAN INDIAN AND THE AMERICAN FLAG

As its contribution to the Bicentennial celebration, the Flint Institute of Arts of Flint, Michigan has organized a unique exhibition, entitled THE AMERICAN INDIAN AND THE AMERICAN FLAG. By any criteria this is an impressive selection of Indian art and craft work; its unifying principle is the use of the American flag and patriotic emblems. The exhibit includes pieces from every cultural area and encompasses every Indian art form. They were generously loaned for this show by private collectors and museums throughout the country. A selection of rare, early photographs depicting the flag in Indian life has been added. Altogether, two hundred items are on view — one for every year of our nation's history.

Many will be surprised to discover that the American Indian produced such a wealth of art and craft work using patriotic designs. The multitude of flag-decorated items is especially surprising when one considers the treatment Indians have received at the hands of the United States government. The history of the Indians' connection with the flag has been long and complex: only by having some sense of their association with it, especially of its military associations, can we begin to understand its appearance in their art work.

What follows, then, should serve as a useful perspective without pretending to be "definitive." I have simply drawn together those facts and events I found myself returning to during the two years of preparing for this exhibition. They are the reference points I would most like to presuppose in a discussion of these pieces.

AN HISTORICAL BACKGROUND

By the beginning of the American Revolution, most of the native people of North America were quite familiar with the banners of the Europeans — and with their bearers. From the southern tip of Florida to Labrador, either Spanish, French, or English explorers had planted flags, claiming the coastal land in the name of one sovereign or another. These banners quickly assumed an ambiguous meaning for the American Indian. On the one hand, the flag represented friendship, peace, and exchange with Europeans in search of trade or refuge. It also represented war and oppression by Europeans bent on conquest and exploitation.

By 1775 all the tribes in the Mississippi River Valley and eastward to the Atlantic had had at least some contact with Europeans — with explorers, many of whom were looking for the Northwest Passage, or with missionaries anxious to make converts to Christianity, or with fur traders whose interest was purely economic, or with settlers who hoped to make a permanent home in the New World. In the Southwest and along the Pacific coast, Spanish explorers and adventurers had penetrated deep into the interior in their search for new land, gold, and the legendary seven cities of Cibola. In 1541 Coronado reached the buffalo plains — the area that is now Kansas. This was 234 years before the British marched to defeat at Concord and Lexington.

The struggle among Europeans for control of the new land soon involved Indians, whether as allies or as combatants defending their homeland. Their ambiguous and tentative relation to European banners had a decisive significance in shaping Indian attitudes towards the American flag. The Pequot War in 1637 and King Phillip's War in 1675-76 are the largest early explosions of white-Indian conflict. On the other hand, the so-called French and Indian War (1754-1763) was really the culmination of the struggle between England and France for the domination of North America. This war exemplifies the extent to which Indians had become involved in the white man's wars, since they were widely employed by both the English and French. In fact, the English victory in this conflict was not acknowledged by the Great Lakes tribes, and this precipitated Pontiac's War (1763-1765). After some initial success under the leadership of Pontiac, the Ottawa chief, the Indians were defeated and forced to submit to British domination. These same people who so reluctantly bowed to English rule later served the British cause against the rebellious colonists.

During the Revolutionary War, Indian irregulars served with the colonials but were never employed in any number. The English recruited Indian allies from the Iroquois and tribes living in the Great Lakes area and westward to the Mississippi. With the end of the Revolution, fearing reprisals, many Iroquois left New York state and settled along the Grand River in Ontario, Canada. But the Great Lakes tribes continued to resist the new American authority. President Washington had to send three military expeditions into the Ohio country to subdue them. Peace was finally established by General "Mad Anthony" Wayne at the Treaty of Greenville in 1795.

The years following the Revolution were turbulent ones for the new government; as conflicts arose, Indians were continually drawn into them. Loyalties remained divided along tribal lines. During the War of 1812, Tecumseh, the Shawnee chief, led his Indian army against Americans under the British flag. The Eastern Sioux from Minnesota fought for the same cause at Sandusky. When this tribe decided to support the British, one man, Tamahay, remained loyal to the United States, and his story is worth relating. He travelled to St. Louis at the request of General William Clark and acted as a scout and messenger. After the war he returned to Prairie du Chien (Wisconsin) and was present when British troops left Fort McKay. Dr. Charles Eastman recounts this incident. "Upon leaving it the British set the buildings on fire, though the United States flag floated above them. Some Indians who were present shouted to Tamahay, 'your friends', the Americans', fort is on fire!' He responded with a war whoop, rushed into the fort, and brought out the flag."[1] For this act of bravery General Clark rewarded Tamahay with a flag and a medal.

[1]Charles A. Eastman, INDIAN HEROES AND GREAT CHIEFTANS, (Boston: Little, Brown and Co., 1919), pp. 62-63

Last of famous Company A, Pawnee Indian Scouts, Pawnee, Oklahoma, about 1920
Front row, Wichita Blaine, High Eagle, Robert Taylor and Billy Osborne
Back row, Walking Sun, Leading Fox, Rush Roberts, and Dog Chief
Chandler-Pohrt Collection

In the Civil War many Indians served the Union with pride and distinction. A company of Michigan Indians were recruited as sharpshooters and marched off to war as an organized military unit. Potawatomi Indians from Wisconsin also served. When they returned from the South they composed a victory song to commemorate their service there: "We Went Down Below."[2]

In the years following the Civil War, numerous military campaigns were conducted on the western plains and in the Southwest in an attempt to bring all of the hostile tribes under Federal control. Indians were customarily employed as scouts, and usually were enlisted from some tribe hostile to the one the army was trying to subjugate. The famous Pawnee Scouts, organized by Frank and Luther North, were one such battalion. They contributed their considerable skills in the campaigns against their old enemies, the Sioux and the Cheyenne, in the 1860's and 1870's.

In the Pawnee War in the summer of 1858, the display of the flag was instrumental in preserving the peace. Pitalesharu, chief of the Grand or Chaui band of Pawnees, gave an account of the conflict to Luther North: "He (Pitalesharu) said some of the young men had trouble with the settlers near Fremont (Nebraska) over damage that their horses had done to the growing crops; then a cow was killed belonging to a settler, who claimed that the Pawnees killed it, though really it was killed by a party of Ponca Indians. When General Thayer overtook the Pawnees at what is now known as Battle Creek, the Pawnees did not know what the trouble was, but Pitalesharu guessed that something was wrong, and taking an American flag, that had been given him two years before when he was in Washington, he rode forward with his interpreter to meet the General, and found out that he was at war with the whites. After holding a council with the rest of the chiefs, of which there were sixteen in the tribe, they finally turned over to the General a young man who had killed a pig belonging to one of the settlers, and that was the end of the Pawnee War."[3]

What happened to the friendly Cheyennes who were encamped at Sand Creek, Colorado in November, 1864, however, is quite another story, and the flag has a dramatic place in it. This camp of about 85 lodges was under the leadership of Black Kettle. John Smith, a trader who was in the camp at the time of the attack by the Colorado cavalry stated, "At the council of 1860 Black Kettle had been given a large American flag, and now he ran it up on a long lodgepole before his lodge, with a small white flag under it as a sign that the camp was friendly."[4] George Bent, the son of Colonel William Bent and a Cheyenne woman, was also present in the camp and survived the attack. He later recounted his experiences there: "When I looked toward the chief's lodge, I saw that Black Kettle had a large American flag up on a long lodgepole as a signal to the troops that the camp was friendly. Part of the warriors were running out toward the pony herds and the rest of the people were

[2]Milford G. Chandler, personal conversations

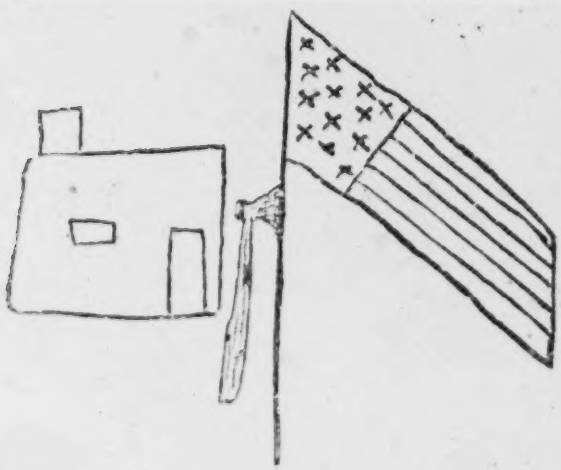
[3]Luther North, MAN OF THE PLAINS (Lincoln, University of Nebraska Press, 1961), pp. 6-7

[4]George Bird Grinnell, THE FIGHTING CHEYENNE (New York, Charles Scribner's Sons, 1915), p. 164

rushing about the camp in great fear. All the time Black Kettle kept calling out not to be frightened; that the camp was under protection and there was no danger. Then suddenly the troops opened fire on this mass of men, women, and children, and all began to scatter and run."[5]

The atrocity of Sand Creek was to be re-enacted on December 29, 1890, at Wounded Knee, South Dakota. James Mooney, who made an extensive investigation of the battle at Wounded Knee Creek, recorded the following incident: "A baby girl of three or four months was found under the snow, carefully wrapped up in a shawl, beside her dead mother, whose body was pierced by two bullets. On her head was a little cap of buckskin, upon which the American flag was embroidered in bright beadwork. She had lived through all the exposure, being only slightly frozen, and soon recovered after being brought into the agency . . . The Indian women in camp gave her the poetic name Zitkala-noni, "Lost Bird."[6]

With Sand Creek and Wounded Knee in mind, it would be naive to think that the Indians did not sometimes look upon the flag as a symbol of conquest and oppression. A vivid illustration of this is the episode at Red Cloud Agency in October, 1874. Dr. Saville, the Indian Agent, decided to erect a flag pole in the courtyard of the agency. Red Cloud and most of his head men were determined that this should not be done. Allegedly Red Cloud told the agent that the flag flying over nearby Fort Robinson was enough and the whites should be satisfied with that. The agent insisted, and had a suitable pine pole cut, trimmed, and brought into the courtyard. On October 27, Red Cloud and a group of his supporters rode to the agency, entered through the gate, and cut the flagpole into short pieces with their axes.[7] This event is used to denote the year 1874-75 in the Winter Count of American Horse. The pictograph consists of a building with a flag in front and an axe stuck into the flagpole.[8]



[5]Ibid. pp. 170-171.
[6]James Mooney, THE GHOST DANCE RELIGION AND THE SIOUX OUTBREAK OF 1890, Fourteenth Annual Report of the Bureau of Ethnology, part 2 (Washington, D.C.: Government Printing Office, 1896), p. 879.
[7]Major Charles W. Allen, "Red Cloud and the U. S. Flag," NEBRASKA HISTORY, Vol. XXII, No. 1 (January-March 1941), 77-88.
[8]Garrick Mallery, PICTOGRAPHS OF THE NORTH AMERICAN INDIANS, Fourth Annual Report of the Bureau of Ethnology, (Washington, D.C.: Government Printing Office, 1886), plate 50.

Indians continued to serve as army scouts until the very end of hostilities in the West. I have seen discharge papers signed by General Pershing proudly displayed by Gros Ventre friends. These men served out of Fort Assiniboin, Montana when General Pershing was stationed at that post.

It would be a mistake to assume that the Indians' only experience with the flag was in connection with military engagements. The flag served whites not only as a banner under which they waged war, but also as a symbol of friendship. Flags were presented to Indians by the English at councils and treaty-signings to insure peace and cooperation as well as to obtain support for their political and military endeavors. This practice was continued by the American government.

That Indians recognized the symbolic intent of the flag is evident in a petition presented to Congress during the Revolution. "On June 3, 1777, an unexpected petition was laid before the Congress assembled at Philadelphia. It was a request on behalf of the Indian nation for an American flag. To expedite matters with it came 'three strings of wampum' intended to cover the cost. The petitioners clearly were unaware that, almost a year after the Declaration of Independence, the former colonies did not yet possess a national flag. The Indian request may have spurred Congress to action, for eleven days later the now-famed Flag Resolution was enacted: 'Resolved That the Flag of the united states be 13 stripes alternate red and white, that the union be 13 stars white in a blue field representing a new constellation'."[9]

Flags were given as presents to chiefs and dignitaries when they visited Washington. They were also carried as gifts by government officials on their travels to the western territories. An early record of western Indian involvement with the American flag appears in several Dakota Winter Counts. Winter Count systems, which were kept by the Sioux recorded the years by associating each year with some memorable event. After a decision was made as to the event to distinguish a certain year, an appropriate symbol was painted on a hide kept for this purpose. Winter Counts are characterized by a careful arrangement of distinctly separate pictographs starting from a central point and continuing in an outward spiral. Any date can be determined by counting backward or forward from any other that might be known. Examination of several Winter Counts allows for verification of historically important statements and events.

Uses of the flag motif in Winter Counts indicates that it held a special if occasionally mysterious, significance for the Sioux. The interpretation of a Winter Count kept by Bo-i-de (The Flame), a Sans Arc Sioux, was obtained from him at Fort Sully (South Dakota), in April, 1877. A pictographic representation of a flag is used to denote the year 1790-91. The Flame explained that it was "the first United States flag in the country brought by United States troops."[10] A Winter Count kept by Battiste Good, a Brulé Sioux from Rosebud Agency, South Dakota, contains the same symbol for the year 1790-91. Battiste Good called this year, "Carried-the-flag-about-with-them-winter." He explained, "they went to all the surrounding tribes with the flag but for what purpose is not known."[11]

[9]Boleslaw and Marie Louise D'Otrange Mastai, THE STARS AND THE STRIPES (New York: Alfred A. Knopf, 1973), p. 43.
[10]Mallery, PICTOGRAPHS OF THE NORTH AMERICAN INDIANS, p. 101.
[11]Ibid.

The Winter Count of American Horse, an Oglala Sioux from Pine Ridge Agency, South Dakota, depicts two flags on poles for the year 1805-06. The explanation for that year characterizes the flag as a symbol of friendship: "The Dakotas had a council with the whites on the Missouri River, below the Cheyenne Agency, near the mouth of Bad Creek (Lewis and Clark Expedition). They had many flags which the Good-White-Man gave them with their guns, and they erected them on poles to show their friendly feelings."[12] This same event is recorded in the journals of Lewis and Clark as follows: "After this we went through the ceremony of acknowledging the chiefs, by giving to the grand chief a medal, a flag of the United States, a laced uniform coat, a cocked hat and feather."[13] Flags, medals, and ornate military coats were presented to the chiefs of the tribes and villages that Lewis and Clark visited on their journey up the Missouri River.

The Winter Count kept by Cloud Shield, an Oglala from the Pine Ridge Agency, uses two flags to record the year 1807-08, with this explanation: "Many people camped together and had many flags flying."[14] Winter Counts provide significant evidence of the early influence of the American flag on Plains Indian culture. The very fact that a pictograph of the flag could symbolize a year suggests its importance as a focus for their consciousness.

The idea of "serving under the flag" held little meaning for Indians. It was the object itself and any personal significance attached to it that was important. The Indian attitude toward war symbols of all kinds, that the power of the owner was in some way contained in the article, inevitably passed into their respect for the flag. Thus, the physical flag was always a potential source of power, a fact we should keep in mind when we consider the various Indian uses of the flag.

That special war powers were attributed to flags is evidenced by their inclusion in war bundles. Flags were frequently wrapped in sacred bundles to insure success in battle and as protection against injury. Sometimes they were included to commemorate the military service of the bundle owner, usually as an army scout. Often they had a deep personal meaning which we can only guess now. One fascinating example is in the collections of the Detroit Historical Museum; a Winnebago war bundle collected by Milford G. Chandler about 1958 from a Winnebago family near Black River Falls, Wisconsin. This bundle includes three flags. Two are presidential campaign flags; one pictures Winfield Scott Hancock and William H. English, Democratic candidates for president and vice president in 1880; the other portrays James Polk in the canton, while on the stripes the names Polk and Dallas are printed. (James K. Polk and George M. Dallas were inaugurated president and vice president in 1845.) In the third flag the stars are arranged to form one large star against the blue field. This flag design was briefly popular prior to the Mexican War. The reason for the inclusion of these flags in this particular bundle is not known. However, one of the former custodians of the bundle served in the Mexican War and perhaps this flag was meant to commemorate that service.

In 1935, while on the Fort Belknap Indian Reservation in Montana, I collected the war bundle owned and carried by Curly Head, an oldtime warrior and one of the last of the Gros Ventre pipe keepers. In that bundle is a small American flag with 48 stars. Curly Head stated that he had included this flag in his personal war bundle to commemorate a time when he had served as an Army scout at Fort Ellis, Montana.

Enterprising fur traders on the upper Missouri took advantage of the high value which the Indian placed on owning a flag. The Swiss artist, Rudolph Friederick Kurz, spent some time at Fort Union on the Missouri River near the mouth of the Yellowstone River. His journal entry for September 20, 1851 states: "Mr. Denig has again contrived some employment for me, i.e., to paint the picture of an eagle, life size, on cotton cloth; then to sew thereon stripes of red and white cloth in alternating stripes about 15 feet long, thus providing flags for Indians. They are to pay the handsome price of 20 robes apiece for these standards; so only the wealthiest among them can afford to enjoy the distinction of possessing one."[15] This flag is depicted in the drawing Kurz made of the interior of the trade room at Fort Union.

Occasionally, Indians would design their own personal flags. Smohalla, chief of the Wanapum, a small tribe in Washington state, designed a quite marvelous one. Smohalla was also the high priest of the Dreamer religion; which had numerous adherents among his own people and in neighboring tribes. He began preaching his doctrine in the 1850's. In 1884, Major J. W. MacMurray visited Smohalla, noted the ceremonies, and described Smohalla's flag. "In the center of the flag was a round red patch. The field was yellow, representing grass, which is there of a yellow hue in summer. A green border indicated the boundary of the world, the hills being moist and green near their tops. At the top of the flag was a small extension of blue color, with a white star in the center. Smohalla explained: 'This is my flag, and it represents the world. God told me to look after my people — all are my people. There are four ways in the world — north and south and east and west. I have been all those ways. This is the center. I live here. The red spot is my heart — everybody can see it. The yellow grass grows everywhere around this place. The green mountains are far away all around the world. There is only water beyond, salt water. The blue is the sky, and the star is the north star. That star never changes; it is always in the same place. I keep my heart on that star. I never change.'"[16]

Miss Mary B. Shurtleff, a lifetime resident of Cross Village, Michigan, collected an unusual flag there. It was made about 1850 by Leon Nawimashkote, son of the Ottawa chief who founded Cross Village. It has nine stars, an eagle in white on the blue canton, and thirteen red and white stripes (cat. no. 155). Plenty Coups, the Crow chief, also had a personal flag and the Crow tribe of Montana has designed a flag of its own which is flown on appropriate occasions.

The richly symbolic shirts and dresses produced in association with the Ghost Dance give us some idea of the freedom with which the Indian incorporated foreign

[12]Ibid., p. 134
[13]HISTORY OF THE EXPEDITION UNDER THE COMMAND OF CAPTAINS LEWIS AND CLARKE, Vol. I (New York and London Harper and Brothers Publishers, 1904), p. 98
[14]Mallery, PICTOGRAPHS OF THE NORTH AMERICAN INDIANS, p. 135
[15]Mooney, THE GHOST-DANCE RELIGION AND THE SIOUX OUTBREAK OF 1890, pp. 725-726
[16]Rudolph Friederich Kurz, JOURNAL OF RUDOLPH FRIEDERICH KURZ, ed. J. N. B. Hewitt, trans. by Myrtis Jarrell, Smithsonian Institution, Bureau of American Ethnology, Bulletin 115 (Washington, D.C. Government Printing Office, 1937), p. 133

Interior of the trade room Ft. Union. A conversation between a Cree chief and Mr. Denig. On the wall at left is an example of the flags made by Rudolph Friederich Kurz and mentioned in his journal. Photograph courtesy The Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma

ideas and concepts into his cosmology. The Ghost Dance religion spread rapidly among the Plains tribes in the late 1880's. Articles of clothing were made which were intended to have specific protective powers, such as the ability to stop or turn bullets. Black Elk, the Oglala Sioux holy man, was apparently the first to introduce these shirts, in accordance with instructions received in a vision. "When I touched the ground, two men were coming toward me, and they wore holy shirts made and painted in a certain way. They came to me and said: 'It is not yet time to see your father, who is happy. You have work to do. We will give you something that you shall carry back to your people and with it they shall come to see their loved ones.' I knew it was the way their holy shirts were made that they wanted me to take back."[17] Most of the Ghost Dance clothing produced by the Sioux was made of cotton cloth such as muslin (cat. no. 40) or Indian Head and even flour sacking was used. They were decorated with painted figures and designs suggested by the shirts worn by the men Black Elk saw in his vision. "So the next day I made ghost shirts all day long and painted them in the sacred manner of my vision."[18]

[17]John G. Neihardt, BLACK ELK SPEAKS (New York: William Morrow and Co., 1932), pp. 246-247

[18]Ibid., p. 247

The idea of sacred protective clothing spread to the Arapaho in Oklahoma. Ghost Dance shirts and dresses, made of deerskin, are usually attributed to the Arapaho. However, early photographs show shirts being worn by both Southern Arapaho and Southern Cheyenne men. These shirts were usually painted with a light blue background and with five-pointed stars outlined in red (cat. no. 92). (It is worth noting that Indians traditionally represented a star by a simple cross or with four points). These garments are also decorated with other symbolic figures such as crows, magpies, turtles, and human figures holding pipes and tree branches.

There are two known women's dresses decorated in a manner similar to the shirts. These two dresses are identical and were probably made by the same person. One is in the collections of the Field Museum of Natural History, Chicago. The other is on loan to this exhibit from the collections of the Museum of the American Indian, Heye Foundation, New York (cat. no. 94). On both these dresses the upper portion, or yoke, is painted blue and the skirt is painted red. Over the dresses are scattered the familiar Ghost Dance symbols; white five-pointed stars, crows, magpies, turtles, and human figures. The thematic conception behind these shirts and dresses emerges directly from the Indian visionary tradition. The use of five-pointed stars and the colors red, white, and blue, declares the influence of the flag, and here serves to accentuate the mysterious spiritual nature of these items.

OBSERVATIONS ON THE FLAG MOTIF IN INDIAN ART

In the process of understanding and appreciating the items in this exhibition we cannot ignore the difficult task of overcoming cultural, social, historical, and aesthetic barriers. In the preceding section I have tried to give the reader some historical perspective with which to judge the Indian relationship to the flag. We must now examine developments occuring within the context of their arts and crafts. The influences are plentiful and their character complex, but it may be possible to gain some insights with this excellent collection of items before us for reference.

The introduction of new materials by whites gave the Indians greater freedom with which to express themselves. Paints, dyes, cloth, and glass beads were traded to the Indians in great quantities and quickly were assimilated into their craftsmanship. These materials served as an impetus for greater artistic production and for the development of new techniques. The artist was no longer limited to the colors obtained from vegetal dyes and earth pigments. Beadwork superceded quillwork as the primary method of decorating objects. Beadwork was easier and quicker and the end product was more durable than with fragile quillwork.

New designs were introduced and developed for each medium and with these materials, colors, and designs at his disposal it was only natural for the Indian to experiment or deviate from established traditional art styles. Perhaps this was done to relieve the monotony of old forms. More likely, it was the result of the creative impulse inherent in artists of all cultures. Keeping in mind their continuous contact with the American flag, and the significance it held for them, it appears that it was only a matter of time before the flag design would somehow be incorporated into their art.

The earliest reference I have found to the use of patriotic symbols in Indian art concerns a red, white, and blue Navajo blanket which was presented to President Lincoln's wife in January, 1862, by an Indian agent from the Southwest. "After a quiet Christmas, New Year's brought the President the traditional bout of handshaking. The Indian agent from New Mexico, in a full suit of buckskin, presented Mrs. Lincoln with a red, white, and blue Navajo blanket; and the President's old friend, Orville H. Browning, appointed to Douglas' seat in the Senate, had his pocket picked at the White House reception."[19]

The exhibition includes a photograph of a weaving produced by Juanita, the wife of the Navajo chief, Manuelito, which supports an early date for the use of patriotic designs by the Navajo (cat. no. 176). This photograph is attributed to William Jackson (about 1874) and appears in the Jackson catalog of 1877 as item no. 1038. This small weaving is a representation of the American flag, and is especially interesting since the stars appear not only in the canton, but also drift out into the stripes. On the basis of this information one might conclude that the Navajos were among the first to use the American flag as a design motif. They had a preference for striped patterns in their magnificent early blankets, and perhaps it was the stripes in the American flag that appealed to them.

From about 1890 on, when the Navajo turned their weaving abilities to the manufacture of rugs, the flag design was frequently used. The Navajo weaver had no commitment to duplicate the design format of the flag and numerous interesting variations were produced. The height and width of the rug seldom preserves the proportions of the flag. Stripes vary both in width and in number. This may be the result of the weaver's desire to achieve a certain size in her work. When a deviation from thirteen stripes occurs, the trend is toward a greater number. One rug has twenty-nine stripes. (cat. no. 173).

Stars vary from simple crosses to well-defined five-pointed representations (to weave a five-pointed star is a matter of some skill.) A simple cross is used to represent the stars in a bunting-style piece (cat. no. 3). There are several examples of flag rugs with rather novel five-pointed stars; the rug with diamond-shaped stars is the most unusual (cat. no. 61).

Sometimes the number of stars corresponds with those in our national flag at the time the weaving was made. At other times it seems to be governed by the size of the canton, or by the fact that the weaver included only as many as were convenient or pleasing. In most of the rugs there are fewer stars than were in the national flag at the time the piece was woven. However, in one instance we find fifty-four stars (cat. no. 117). This was simply the result of the weaver's desire for balance in the layout of stars in the canton.

Differences have been noted in the colors used in the canton. In most of the examples it is dark blue, but occasionally turquoise or lavender is used. In one rug black is used and is most unusual (cat. no. 109). No departure from red and white stripes has been noted. Subtle variation in color resulting from the use of different dye batches is often found in Navajo weaving, and it lends an added charm to their work.

Other patriotic symbols occasionally appear in Navajo weavings. The shield, the eagle from the Great Seal of the United States, and the shield with eagle, have all been represented in Navajo rugs (cat. no. 37). The words, "America", "United States of America", or the initials "U.S.A.", are sometimes woven into a rug (cat. no. 104). Occasionally a motto may appear such as "In God We Trust." In 1974 I observed a long, narrow rug on which the Liberty Bell was woven. (This rug is in the Hubbel Trading Post at Ganado, Arizona.) There are a number of small rugs in existence which were made for fraternal and veterans' organizations on which the flag is prominently shown.

Although the Navajo may be responsible for the first items on which flags appear, the vogue for decorating articles with the flag and other patriotic emblems really started among the Plains Indians during the early reservation period. Use of the flag as a design element enjoyed its greatest popularity among the Western (Teton) Sioux. They were by far the most productive tribe in this regard. In fact, the use of these symbols by the Sioux almost amounted to a monopoly. My study of Sioux specimens decorated with patriotic designs suggests that the majority were made between 1880 and 1900. The materials, bead quality and colors, designs, and tailoring, all suggest the late 1870's or early 1880's as the earliest date for these items.

[19]Margaret Leech, REVEILLE IN WASHINGTON, 1860-1865 (New York and London: Harper and Brothers, 1941), p. 122

It seems somewhat incongruous that the Sioux, who resisted white domination so long and so well, should be the leaders in the use of patriotic symbols in their arts and crafts. It may be difficult to understand why the same people who chopped up the flag pole at Red Cloud Agency in 1874 should so enthusiastically embrace the flag in their art a short time later. Whatever the reasons, we can only speculate as to why it was so popular. There seems to be no single explanation for the sudden interest and appearance of these symbols in Sioux art. I believe it was the result of a number of forces which profoundly changed the traditional life of the Sioux and radically altered their art.

This was a period (1880-1900) during which the traditional life style of the Sioux underwent traumatic changes. Their way of life was vanishing, the buffalo were gone, and the sacred hoop was broken. They were no longer nomadic warriors of the Plains. Confined within boundaries established by the government, the old ways and values disintegrated under the pressures of reservation life, disease, and poverty. However, the enforced idleness of reservation life allowed Sioux artists plenty of time to produce the beaded, quilled, painted, and carved objects they so admired. Beginning with the early reservation days through the turn of the century, tremendous quantities of art and craft work were produced. A survey of museum and private collections supports the conclusion that a staggering amount of this work was done by the Sioux. I think it will be useful to clarify the factors behind this proliferation.

In the late nineteenth century the Sioux were the most populous tribe on the Plains. The various bands and divisions of the Sioux were settled throughout the Dakotas and in Minnesota, Nebraska, and Montana. Few other tribes had developed a beadwork tradition as strong and widespread as theirs, for Sioux women were wonderfully skilled and ambitious beadworkers. Family pride was a dominant factor. It was important to make a proper appearance at social functions. The lavish decoration of clothing for prestige was a powerful artistic motive. There was also a desire to have suitable presents to give away to visiting Indians or to take along on travels to other reservations. The Sioux attitude was typical of Indians — a person was judged by his generosity, not by the amount of property he owned. Last, but probably not least, was the need to develop every possible source of income. Advertisements in old magazines indicate that the Sioux were practically surrounded by dealers anxious to obtain their arts and crafts for resale to travelers and collectors. Their work also found a ready local market on the reservation with traders and store keepers.

The Sioux art of this period can be characterized by the materials employed, the new tailoring of clothing, and design innovations. Good glass beads imported from Venice, Italy, were readily available. However, one item which was in short supply was suitable leather on which to do beadwork. The buffalo herds had vanished and deer and elk were scarce in Sioux country. Skins from domestic cattle were available, and although cowhide does not take a good Indian tan, it did provide a firm surface on which to do beadwork. The use of cowhide is characteristic of specimens produced during this period. The appearance of new articles of clothing and tailoring methods is especially noticeable at this time. Trousers, vests, coats, gloves, cuffs, kneepants for boys, and sunbonnets for women, are but a few of the articles adopted from whites. These items provided new patterns for fancy clothes made of leather and decorated with beads or porcupine quills.

We also discern a change in the artistic taste of the Sioux. The artistic appeal of a particular item seems, in part, to have been determined by the number of square inches of beadwork used. A tendency to bead objects completely may be seen on examples of every item the Sioux produced at this time. Moccasins were often beaded on the soles as well as on the upper portions (cat. no. 14). They were hardly useful for walking since the rough prairie earth would quickly ruin the beaded soles. They were showy when the wearer was mounted on horseback. These have been erroneously identified as burial or wedding moccasins. In reality, moccasins decorated in this manner are an example of "pride of workmanship" and an attempt to improve on their artistic appeal. The ultimate examples of this aestheticism are completely beaded women's dresses. The sheer weight of the glass beads would have made wearing of these dresses an unpleasant experience.

Perhaps the most dramatic change in Sioux art was the introduction of new designs. During this time we see numerous examples of pictographs in beadwork. Pictographic drawing was a technique previously limited to use by males in painting robes, shields, hides, shirts, and tepees. The introduction of pictographs in beadwork and quillwork resulted in some of the most dramatic effects ever achieved by Sioux women (cat. no. 195). However, the most interesting and surprising development was the frequency with which the Sioux began to include patriotic symbols in their decorative patterns. Here we must familiarize ourselves with a number of events occurring on and around the reservations for they undoubtably influenced the Sioux beadworkers and may help to account for the inclusion of these symbols in their art work.

The prohibition of self-torture by the government, in effect, outlawed the annual Sun Dance ceremonies. In their place huge celebrations were held over the Fourth of July. It became a time for people to gather together, visit friends from distant reservations, and relive former glories. The flag was carried in parades and flown high over the camp. The Fourth of July celebrations provided stirring times for all, with horse races, sham battles, and religious and social dances. It would only be natural that the flag came to be associated with these holiday gatherings. The recruiting of Sioux to participate in the Buffalo Bill Wild West Show exposed them to a patriotic environment. The decorated posters and programs on which the flag was represented, and the prominent display of the flag in the show lent a colorful air to this event. This international show had an impact on Sioux culture, and its influence on Sioux art is undeniable, if difficult to isolate.

Two general factors are worth mentioning. The years immediately following our Centennial celebration witnessed a patriotic revival. Flag symbols appeared on a great variety of goods, many of which would have found their way into Sioux hands. We should also try to imagine the daily pomp and ceremony that one would see in association with military activities around a fort. Rituals in connection with the flag — guardmount, raising the colors in the morning and lowering them at retreat, and the carrying of flags and guidons by troops — would hardly have gone unnoticed by Indians.

These events probably served as inspiration to the Sioux beadworkers and may help to account for the use of patriotic motifs in their art. However, to assume that this represents a surge of patriotic feeling does not seem warranted. I believe that the search for new ideas and designs was perhaps the single most important factor behind the interest in the flag motif. The flag was a colorful and easily adaptable symbol. Flag-decorated items enjoyed immediate popularity with the Sioux and the idea spread rapidly among their beadworkers. All types of items for an extraordinary range of uses were so decorated. Shirts, vests, leggings, dresses, moccasins, gloves, blanket strips, bonnets, baby carriers, dolls, knife cases, saddle blankets, and tobacco bags are but a few of the objects.

This exhibition includes many examples in which the skill and imagination of the Sioux beadworkers are immediately apparent. Artistic liberty was often exercised with great success in order to fit a symbol into a given area (cat. no. 108). Sometimes new arrangements or location of the stripes and canton were attempted. On a baby carrier stripes appear above the canton as well as opposite and below it (cat. no. 46). There are other equally interesting examples (cat. no's. 17, 112, 123). In general, stripe and star count are rarely correct. This is not only an expression of the artist's freedom, it reflects the limitations imposed by the decorative materials and space. The beautiful doll in typical beaded dress, leggings, and moccasins is a good example (cat. no. 24). Often a single star is used in the canton and as few as four stripes may be used (cat. no. 50).

While the patriotic colors predominate, other colors were also used. When short or out of a particular color, bead and quillworkers did not hesitate to substitute some other color or shade. On one bag from the Pine Ridge Indian Reservation, green and white striped flags appear (cat. no. 192). We also find dark green transparent beads used in the cantons of the flags on a beaded rattle (cat. no. 111).

The eagle was commonly used, often with the shield included on its chest, and arrows and an olive branch clutched in its talons. However, the Sioux generally chose to depict the golden eagle instead of our national bird, the bald eagle. The golden eagle had always played an important role in their religious life and its tail feathers were traditionally used for war bonnets. In most of the specimens where eagles appear we can recognize the golden eagle by the dark-tipped tail feathers (cat. no. 130). The swallow-tailed cavalry guidon deserves comment for it repeatedly appears. (Guidons were small banners carried by troops for signaling or identification.) A boy's vest shows a guidon attached to the top of a warrior society staff (cat. no. 54). Both flags and guidons are included on a porcupine quilled blanket strip in red, white, and purple (cat. no. 163).

Another design innovation frequently used in conjunction with patriotic symbols was pictographic figures. People, animals, and birds were executed in both beadwork and porcupine quillwork with dramatic effect. An excellent illustration of this is the baby carrier from the Pine Ridge Indian Reservation. Near the top are figures of Chief Red Cloud and General Smith, with their names appearing in beads. On the sides are figures of men and pinto horses (cat. no. 38). There is a tobacco bag decorated with a man on horseback, below which appears the name "Iron Eagle." The name appears in Sioux (Mazawabli) on the opposite side (cat. no. 8). A vest with similar decorations and the same name is in the collections of the Whitney Museum in Cody, Wyoming.

The beautiful and highly distinct work produced by the Eastern Sioux (Santee) is well represented in the exhibit. The Eastern Sioux were a marginal tribe located in Minnesota between the Plains and Great Lakes cultures. Their arts and crafts in the early nineteenth century are best identified as "western woodland." After the uprising and defeat of the Eastern Sioux in 1862, many of the people fled north to Canada or westward to settle with their Teton Sioux friends. The Eastern Sioux took their art traditions with them. They employed "stylized floral" designs in their beadwork and quillwork which are quite different from the floral work of the Great Lakes tribes. Their work became a strong influence on the art of the Northern Plains tribes as floral decoration gained popularity. They also had a preference for fine-cut beads which sparkle in the sunlight. The Eastern Sioux method of sewing beads to leather is called "appliqué" or "flat work." Occasionally they did "lazy stitch" beadwork, which is the usual method employed by the Western Sioux. In "lazy stitch" work only each end of a row of beads is sewn to the material.

Inevitably, the Santee experienced many of the changes which affected the Western Sioux, including the tailoring of clothing. They often made trousers instead of leggings, coats which opened down the front, and an unusual half-legging which was worn over trousers (cat. no. 25). These were sometimes referred to as "half-breed leggings" because of their popularity with mixed-blood scouts and frontiersmen. The half-leggings seen in collections or old photographs all seem to have been made by the Eastern Sioux. Flags, five-pointed stars, and eagles, often in combination, are found in many examples of Eastern Sioux work. One tobacco bag illustrates the complete combination of symbols (cat. no. 114). The flag decorations on an Apache bag suggest exposure to Eastern Sioux work (cat. no. 170). An outstanding example of their use of life forms in their designs is a suitcase from the Cheyenne River Indian Reservation. On one side a tepee is shown in yellow and blue beads, in front of which some everyday activities of an Indian camp are depicted (cat. no. 78). On the other side the friendly meeting of an Indian and a cowboy is shown.

Patriotic symbols appear in the work of nearly every Plains tribe. However, they never achieved the popularity that they enjoyed with the Sioux. While trying to understand the frequency of flag-decorated specimens among the Sioux, the question inevitably arises as to why other tribes were not as productive. One explanation may be that it was easy to obtain Sioux beadwork. It was available in such quantities that there may have been no need for other tribes to spend the time and effort necessary to create such items. Studies of old photographs and the provenance of museum specimens substantiate this. Sioux beadwork found its way into the hands of every tribe on the western plains. There are, however, other factors to account for the lack of flag-decorated material among other Plains tribes. The traditional beadwork patterns used by some tribes were so well established as to preclude any significant changes or innovations. Beaded specimens from certain tribes are not common and it can be said that they never

achieved a significant beadwork tradition.

Various Plains tribes are represented in this exhibition by one or two examples — Arapaho, Crow, Kiowa, Comanche, and Assiniboin to mention some. A pair of Cree moccasins with crossed flags and the word "July" on the toes are featured (cat. no. 64). No doubt, they were made to be worn at a Fourth of July celebration. The Kiowa baby carrier is extremely interesting, not only because flags appear, but because of the use of life figures — something rarely seen in Kiowa art (cat. no. 81).

Flags are frequently seen in pictographic drawings and paintings by Plains Indian artists. These representations were executed on the tanned skins of buffalo, deer, and elk, on muslin, and on paper — often in ledger books. The ledger book drawings of Amos Bad Heart Bull, the Oglala Sioux historian, contain some charming works. He made a number of drawings in which flags appear entitled, "Greater Indian Shows."[20] These are especially interesting since they convey a feeling of the significance of Fourth of July celebrations at that time.

The Cheyenne, Arapaho, and Kiowa prisoners who were held at Fort Marion, Florida in the 1870's spent much of their time making pictographic drawings and flags are often depicted in them. Some dramatic ledger book drawings of battle scenes were done by Spotted Wolf, a Cheyenne warrior. One of his drawings shows a warrior named Yellow Nose counting coup with a captured guidon during the Battle of the Little Big Horn, June 25, 1876.[21]

The paintings of Charles Washakie, the Shoshone artist, done on both hide and muslin are well known. He achieved some recognition during his lifetime and of special interest here are a number of pieces depicting men dancing as the flag flies overhead. An example of his work was chosen for the cover of this catalog. Another marvelous drawing (about 1890) by an unidentified Sioux artist is also included in the exhibit. It shows a warrior on a wounded horse carrying a warrior society staff to which a small American flag is fastened (cat. no. 143).

Patriotic symbols can be found on the work of the Plateau tribes, and among the coastal peoples from California to Alaska. The flag appears as a design on cornhusk bags and in beadwork from the Nez Percé, Yakima, and Umatilla. Some baskets and argillite carvings from the Pacific coast have been selected for the exhibit (cat. no's. 34, 59, 106). In the Southwest, rugs were not the only objects made on which the flag, eagle, or shield were used as decoration. Fine, tightly coiled baskets were made by all the Southwestern tribes and were occasionally decorated with one or more of these symbols. The beautiful pottery made by the Pueblo people in New Mexico and Arizona was rarely decorated with a patriotic design and examples are difficult to find. One specimen appears in the exhibit (cat. no. 41).

Objects from tribes east of the Mississippi River on which patriotic designs appear are not common. Unfortunately, these people had either lost or given up their arts and crafts by the time patriotic symbols became popular. The Iroquois made a number of objects — small bags, boxes, and trinkets for the tourist trade around Niagara Falls. Flag and eagle designs sometimes appear among them but the items have a pronounced tourist flavor. A large number of ornately carved and painted cradle boards were made in the St. Regis area of New York state (about 1890) and attributed to the Mohawk tribe. Flags are sometimes included in the designs (cat. no. 79). These cradle boards are so similar in their execution as to suggest the work of a single individual or a small group working closely together.

The search for objects decorated with patriotic symbols from the Great Lakes tribes produced few specimens of any age. In the 1930's Michigan Indians made some porcupine quill decorated boxes of a style popular with tourists. The flag or eagle from the Great Seal appears on some of these boxes (cat. no's. 73, 147). Most were produced by people working on W.P.A. art projects. One such project was conducted at Cross Village, Michigan, and a considerable amount of work was produced there. Some local people who worked on this project claim that a large, impressive box decorated with an eagle and shield was sent to President Franklin D. Roosevelt.[22]

Joseph Samuels (Animikwaam), Ottawa, W.P.A. art project workshop, Cross Village, Michigan, about 1938. Photographer — Unknown. Mary B. Shurtleff collection.

Two loom-woven shoulder bags from the Wisconsin Winnebago have been seen. One is in the collections of the Museum of the American Indian, Heye Foundation and the other was loaned to this exhibit (cat. no. 151). These two bags are almost identical in design and color and were obviously made by the same person. They date about 1890 and are truly stunning pieces. There is a Winnebago pipe stem on exhibit at the Field Museum of Natural History in Chicago which is so remarkable that it deserves mention here, although we could not obtain it for this exhibit. It is made of ash with an American flag carved into its surface. This pipe stem was at one time part of the equipment that belonged to a Dream Dance drum, and it dates about 1900. Another item from this area on which patriotic symbols appear are watch fobs. These enjoyed a limited popularity from about 1910 until the 1920's when they went out of style. It is surprising to see a watch fob woven of early beads of good quality. One may speculate that "grandfather's old time garters" were cut up and the beads salvaged to make these novel pieces.

[20]Helen H. Blish, A PICTOGRAPHIC HISTORY OF THE OGLALA SIOUX (Lincoln: University of Nebraska Press, 1967), pp. 423-446, 464-495.
[21]Peter J. Powell, SWEET MEDICINE Vol. I (Norman: University of Oklahoma Press, 1969), p. 135.
[22]Anna Kewaygeshik, personal conversations.

The use of patriotic symbols was not restricted to Indian people residing in the United States. The English, French, and Canadian flags all appear in examples noted from Canada. The beaver and maple leaf are also counted among their symbols. In northeastern Mexico, Kickapoo Indians, descendants of people who once lived near the Great Lakes, include Mexican and American flags in their beadwork (cat. no. 15).

An important source of information in any study of American Indian arts and crafts are old photographs. Early photographers ranged from coast to coast compiling an invaluable record of Indian people. The work of J. A. Anderson, D. F. Barry, Edward F. Curtis, William H. Jackson, F. A. Reinhart, and a host of others is an important contribution to our knowledge of the people and events they recorded. The photographs of Sumner W. Matteson are an invaluable document of life on the Fort Belknap Indian Reservation just after the turn of the century (cat. no's. 91, 103, 137, 180, 183).

Old photographs often document objects no longer in existence and as such provide a source of information that may not be found elsewhere. From about the turn of the century into the 1920's, shirts, leggings, and dresses made of flags or bunting were popular. I have not seen a surviving specimen but F. A. Reinhart photographed an Arapaho man wearing a shirt made from a flag (cat. no. 63). Other photographs record a woman's dress (cat. no. 72) and a pair of men's leggings (cat. no. 28) made of flag-printed material. In an interesting camp scene, we see a boy wearing a flag shirt (cat. no. 39).

The traditional arts and crafts of American Indians have survived and in recent years have enjoyed a revival of interest. Work from the Southwest reveals a richness and vitality that is not duplicated in other areas. Their jewelry, baskets, pottery, and rugs are familiar to all. Porcupine quillwork and beadwork are still done by Plains peoples. Quiltmaking has achieved some popularity (cat. no's. 98, 99). Quilts are favorite gifts, often presented at "give aways." A visit to the annual Pendleton Roundup (Oregon) can serve as a reminder of the quality and variety in the arts and crafts of the Plateau peoples. In the Great Lakes area, beadwork, ribbon appliqué, and porcupine quillwork on birchbark have survived. Many of the old designs are employed and the American flag and other patriotic symbols are a part of that tradition.

Today a great number of Indian peoples have turned to non-traditional materials in search of a means of artistic expression. Many of their paintings and sculptures are done with great feeling and skill and have found a place in the permanent collections of our art museums. It is not uncommon to see the American flag represented in the work of contemporary Indian artists such as Woody Crumbo, Fritz Scholder, Phyllis Fife, Bonita Romero, Aquasu, Wayne Eagleboy, Virginia Stroud and others.

We should not leave this discussion without some reference to the role of the flag in Indian music. We will miss the full extent of the flag's impact on Indian culture if we ignore this aspect. Numerous songs were composed as a result of Indian participation in World Wars I and II and Korea. These songs express the respect and feeling they have for the flag and provide a link with the warrior traditions of their past. Indians served with American forces in Europe in World War I and the collector, Milford G. Chandler was at Tama, Iowa when the Sac and Fox veterans returned from France. He stated, that during the celebration that followed their return they composed two victory songs. They were entitled: 'Germany, You Are An Old Woman' and 'We Lived In Holes In The Ground' (trenches)".[23]

Indian participation in World War II and Korea is well known and many songs were composed to commemorate their service. These songs can be categorized as victory songs, honor songs and flag songs. Two examples of Sioux victory songs follow:

Eya sico makoce kin iwacu na ohiwaye lo
Japan makoce kin iwacu no wolakota wakage lo
Makasitomniyan akicita in heyakyape lo

I took the German land and I won
I took the Japanese land and I made peace
All over the world the soldiers are saying this.

Mila Hanska kin blihic'iya po!
Remember Pearl Harbor, Mr. Roosevelt
heyakeyape lo
Lakota hoksila ekta ai ca pecoka hanska kin
nake ceya pe lo

United States, do your duty!
Mr. Roosevelt said, "Remember Pearl Harbor."
The Indian boys went over there, and now the Japanese are crying.

A Sioux honor song calls attention to the fact that a young man who went off to war is not returning. It is a moving reminder of the price that Indians have paid for the freedom of this nation:

Kola ku sni yelo
Pte San Wicakte ku sni yelo
Kola heyapelo
Makasitomniyan akicita heyaukiye lo

My friend is not returning
White Cow Killer (a man's name) is not returning
His friends are saying this
All over the world the soldiers are saying this.

Another song honors a man named Brave:

Kawita au welo
Ohitika weksuye lo
Kola toki iyaye lo.

They are gathering (the tribe)
I remember Brave (a man's name)
My friend went away (was killed in battle).

[23]Milford G. Chandler, personal conversations

Indian veterans from World War I parading through camp. Photographer unknown. Chandler-Pohrt Collection.

One cannot help being impressed by the words and sentiments expressed in these songs. They again draw our attention to the ambiguities and contradictions surrounding the Indians' relationship with the flag. Judgments are not easy to make and I have not resolved all the complexities in my own mind. I have talked with a Gros Ventre friend, George Horse Capture, and his thoughts may give us some insight: "There is no other group that is as patriotic as we are. When we have a veterans' dance almost every adult (male) gets up and dances, because we have all served our country as volunteers; it's part of the way we are. Because of the way we are treated in this country people often confuse our reasons for this intense devotion. I personally believe that our devotion and patriotic spirit is not for 'mom's apple pie,' but for 'grandmother's dry meat.' We are dedicated to our 'country' — the physical land, not the country as most other groups think of it. This is our country. It makes no difference whose name is on the deed. We are the landlords."

Richard A. Pohrt

Flag songs also illustrate the patriotism of the Indian:

Mila Hanska kin tawapaha kin Berlin ekta najin yelo
Lakota Hoksila hena heconpe lo.

The United States flag is standing in Berlin
The Indian boys did this.

Lakota hoksila blihic'iya po!
Mila Hanska kin tawapaha ca nayecejinpe lo
Ekta etonwan
Korea oyate kin nata au welo.

Indian boys, do your duty!
Stick by the United States flag.
Look at it! (the flag)
The Koreans are charging.[24]

Many tribes have composed a national anthem which is sung in their native tongue at the opening of a social dance (usually the Omaha or Grass Dance) or an important event. The Sioux National Anthem was composed by Ellis Chips, an Oglala Sioux, from Wamblee, South Dakota during the 1950's:

Tunkisilayapi tawapaha kin oihankesni he
najin kte lo.
Iyohlate kin oyate kin cana wiccagin kte ca
lecamon welo.

The flag of the United States will stand forever.
Beneath it the people will live on.
That is why I do this (honor the flag).[25]

[24]William Powers, "The Sioux Omaha Dance," AMERICAN INDIAN TRADITION Vol. 8, No. 1, p. 28
[25]Ibid., p. 26

ACKNOWLEDGMENTS

In the course of locating material and obtaining information for this exhibit many friends were enthusiastic and extremely helpful. I am grateful for their suggestions and contributions. Mr. George Kepley of St. Ignatius, Montana has been interested in patriotic symbols in American Indian art for several years and generously loaned me his material. My son, Dick, was helpful in organizing my notes and aiding in the writing of the text. Russell Gregory, David Robbins, and my son, Karl also aided in editing the text. I am further indebted to those who helped with the location of specimens and photographs or assisted in other ways. They deserve my special thanks: Douglas Allard, Milford G. Chandler, Dr. Charles E. Cleland, Mike Cowdrey, Richard Crook, Norman Feder, Bonnie Gardner, Leslie Heimstadt, Jonathan Holstein, George P. Horse Capture, Angeline Kawegoma, Anna Kewaygeshik, Benson Lanford, Dennis and Rose Lessard, Lynn Munger, James O'Donnell, Laura Parkey, Father Peter Powell, and Valerie Smith.

LIST OF LENDERS

American Museum of Natural History, New York City, New York

Conrad and Elaine Angone, Lose Angeles, California

Anonymous Collection, Cambridge, Massachusetts

The Art Wagon Gallery, Scottsdale, Arizona

John Bailey and Carol Littleton, Los Angeles, California

The Berkshire Museum, Pittsfield, Massachusetts

Chief Andrew J. Blackbird Museum, Harbor Springs, Michigan

Ron Bork, Aurora, Illinois

Mr. and Mrs. Pierre Bovis Collection, Santa Fe, New Mexico

Robert M. Brewer, Alameda, California

Buffalo & Erie County Historical Society, Buffalo, New York

Chandler-Pohrt Collection, Flint, Michigan

Cheney Cowles Memorial Museum, Spokane, Washington

Edward I. Comins, Phoenix, Arizona

Mike Cowdrey, Santa Barbara, California

Earle B. DeLaittre, Minneapolis, Minnesota

The Paul Dyck Research Foundation, Rimrock, Arizona

Joe O. Eason, Houston, Texas

Richard W. Edwards, Jr., Toledo, Ohio

Harrison Eiteljorg, Indianapolis, Indiana

Dr. and Mrs. Alexander H. Ellenberg, San Jose, California

Douglas C. Ewing, New York City, New York

Field Museum of Natural History, Chicago, Illinois

Flathead Trading Post Museum, Rollins, Montana

Con Foster Museum, Traverse City, Michigan

Skip Gentry, Van Nuys, California

Mike Haskell, Montecito, California

Donald R. Hays, Birmingham, Michigan

The Heard Museum, Phoenix, Arizona

Collection of Jonathan and Philip Holstein, New York City, New York

George P. Horse Capture, Great Falls, Montana

Richard M. Howard, Coolidge, Arizona

Dr. and Mrs. Thomas A. Hylton, Kalamazoo, Michigan

Illinois State Museum, Springfield, Illinois

Mr. Harmer Johnson, New York City, New York

Joslyn Art Museum, Omaha, Nebraska

Mr. and Mrs. James O. Keene, Birmingham, Michigan

George R. Kepley, St. Ignatius, Montana

Koshare Museum, Inc., La Junta, Colorado

Mr. and Mrs. Benson Lanford, Sierra Madre, California

Lessard Collection, Mission, South Dakota

Little Traverse Regional Historical Society (Frances Pailthorp Collection), Petoskey, Michigan

Los Angeles County Museum of Natural History, Los Angeles, California

Michael Lyonais, Renton, Washington

George R. Mallette, Grand Rapids, Michigan

McCord Museum, Montreal, Canada

Rowena Meyers Martinez, "El Rincon", Taos, New Mexico

Donald Morris Gallery, Inc., Birmingham, Michigan

Read Mullen Collection at The Heard Museum, Phoenix, Arizona

Museum of the American Indian, Heye Foundation, New York City, New York

National Museum of Natural History, Smithsonian Institution, Washington, D.C.

Nebraska State Historical Society, Lincoln, Nebraska

Mr. James O'Donnell, Pierre, South Dakota

Oklahoma Historical Society Museum, Oklahoma City, Oklahoma

Ralph Olson, Deerfield, Illinois

Oregon Historical Society, Portland, Oregon

Mrs. Ruth C. Osoinach, Cross Village, Michigan

David T. Owsley, Pittsburgh, Pennsylvania

Pacific Northwest Indian Center, Spokane, Washington

Leland and Crystal Payton, Sedalia, Missouri

Peabody Museum of Archeology and Ethnology, Harvard University, Cambridge, Massachusetts

Philbrook Art Center, Tulsa, Oklahoma

Richard A. Pohrt, Jr., Flint, Michigan

Putnam Museum, Davenport, Iowa

Mr. and Mrs. Paul Rabut Collection, Westport, Connecticut

Mrs. V. H. Rhodes, Omaha, Nebraska

Joseph Rivera, Brooklyn, New York

Sallie Roberts, Santa Fe, New Mexico

Ruth and Mark Sainte-Pierre, Vermillion, South Dakota

Santa Barbara Museum of Natural History, Santa Barbara, California

Fritz Scholder, Scottsdale, Arizona

Mary Belle Shurtleff, Cross Village, Michigan

Arthur Silberman, Oklahoma City, Oklahoma

Paul J. Smith, New York City, New York

Mr. and Mrs. Don Spaulding, Pound Ridge, New York

Mr. Bentley Stone, Tulsa, Oklahoma

Mr. Mark A. Tepper, Santa Barbara, California

George Terasaki, New York City, New York

Teysen Talking Bear Museum, Mackinaw City, Michigan

Issy Umscheid, Jr., Wichita, Kansas

University of Colorado Museum, Boulder, Colorado

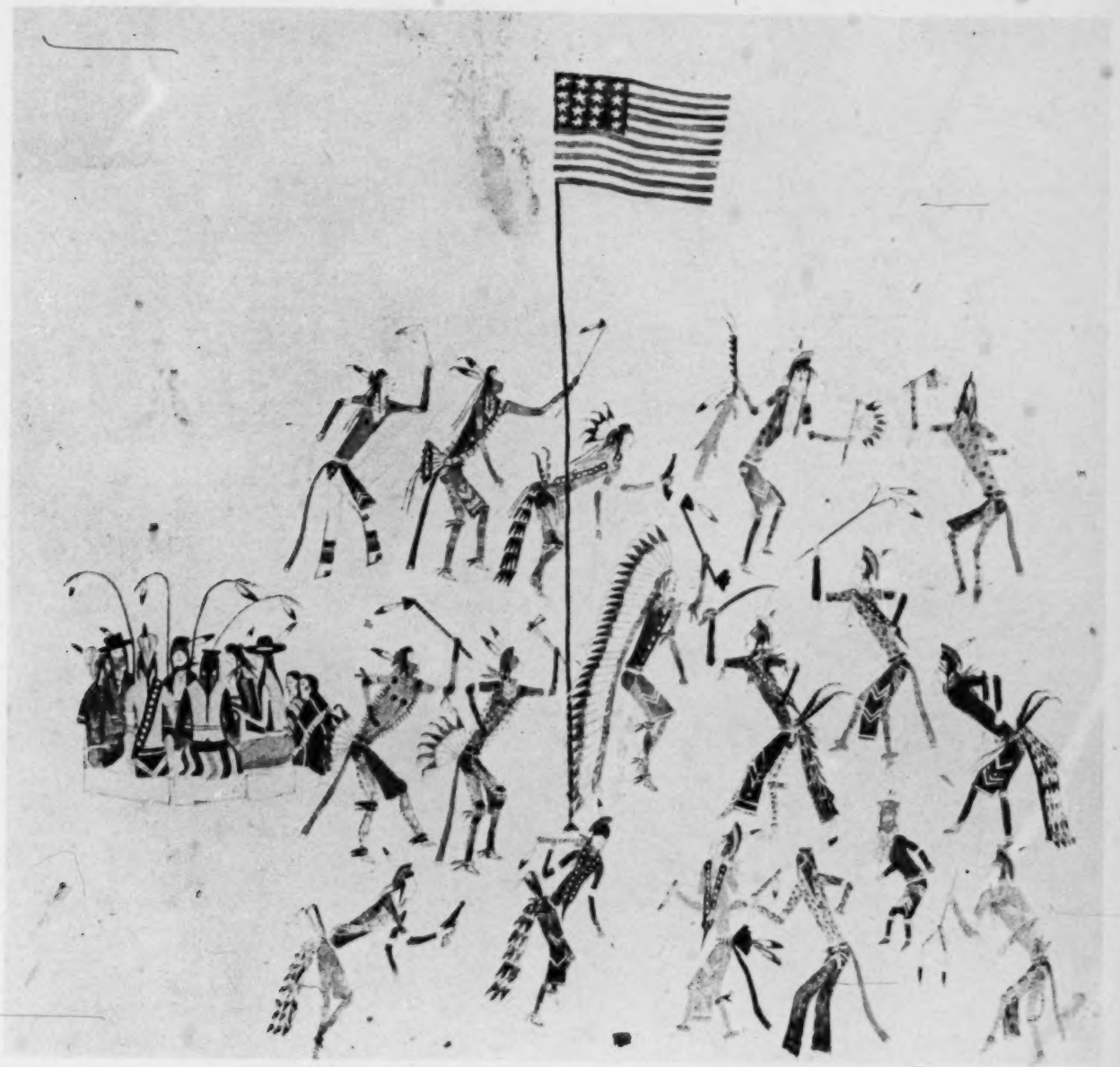
The University Museum, Philadelphia, Pennsylvania

Mr. and Mrs. Dennis Walsh, Bloomfield Hills, Michigan

John A. Welsch, Fond-du-Lac, Wisconsin

Ian M. West, Reigate, Surrey, England

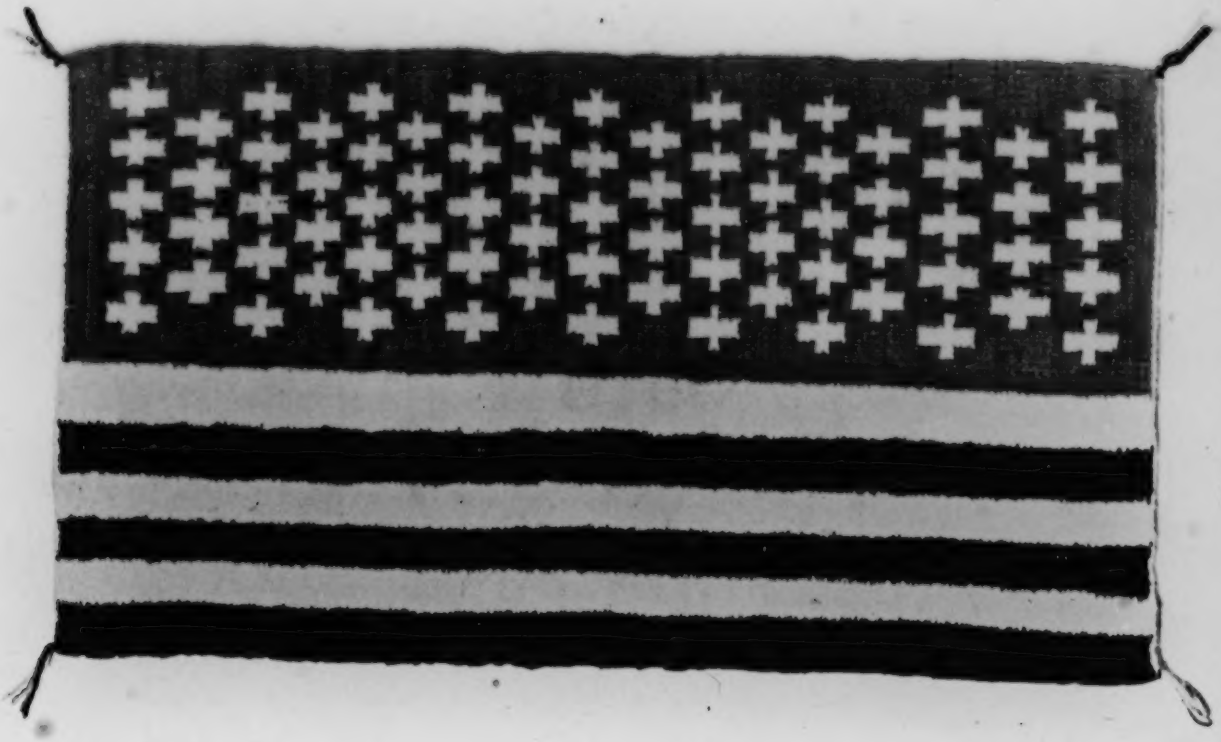
Wyoming State Archives & Historical Department, Museum Division, Cheyenne, Wyoming



1. **PAINTING ON MUSLIN** c. 1910
SHOSHONE, Wyoming
H. 89 cm W. 100 cm
Lent by American Museum of Natural History
50.1-1323

Indians dance beneath a flag, with music supplied by men seated around a drum, and two singers at the side. Of interest is the clothing, body painting, hair ornaments, and objects carried by the dancers — revolvers, tomahawk, quirt, knife, sabre, whistles, small flag, etc.

This probably depicts the Grass Dance, which originated with the Omaha tribe, and spread across the plains. It was customary by this time to have a flag in the dance area — this one has sixteen stars in the canton. (See color detail on the cover).



3. **WEAVING** c. 1930
NAVAJO, Arizona
H. 59 cm W. 105.2 cm (23¼ x 41⅜ in)
Lent by Donald Hays

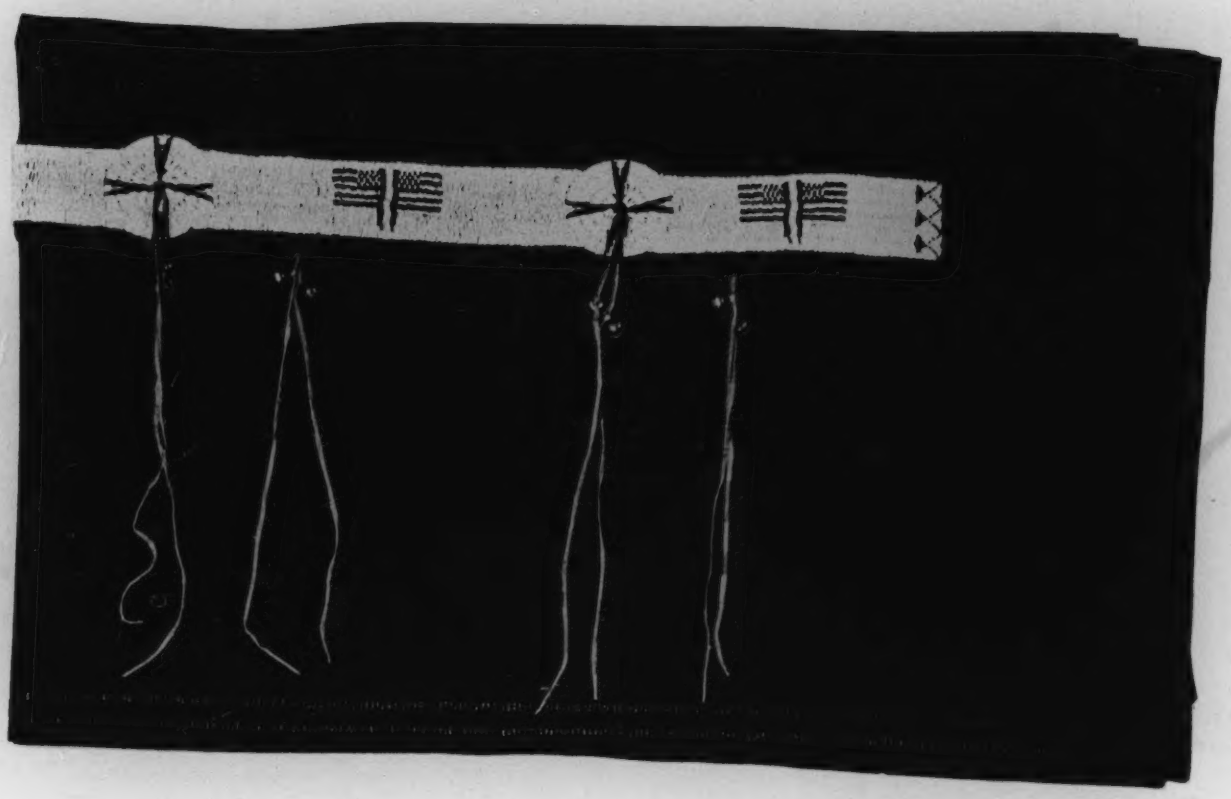
Warp count: 7 to the inch
Weft count: 22 to the inch

Bunting design. Handspun wool, chemically dyed red, white, and purple. Six stripes and seventy-seven simple cross stars.

2. **WAR BONNET** c. 1930
Mrs. Dewey Beard
SIOUX (Oglala), Pine Ridge Indian Reservation, South Dakota
H. 56.5 cm Diam. 24 cm
Lent by Field Museum of Natural History 195883

Loom-woven browband sewn to felt crown, with thirty-three Golden Eagle tail feathers tipped with red rooster feathers; rabbit fur strips hang from each side, simulating ermine. On browband, geometric designs in navy blue, yellow, and red beads on white; at each end, a flag in red, white, and navy blue "pony" size beads.

Neither the loom-woven beadwork nor the flags are in traditional Sioux style.



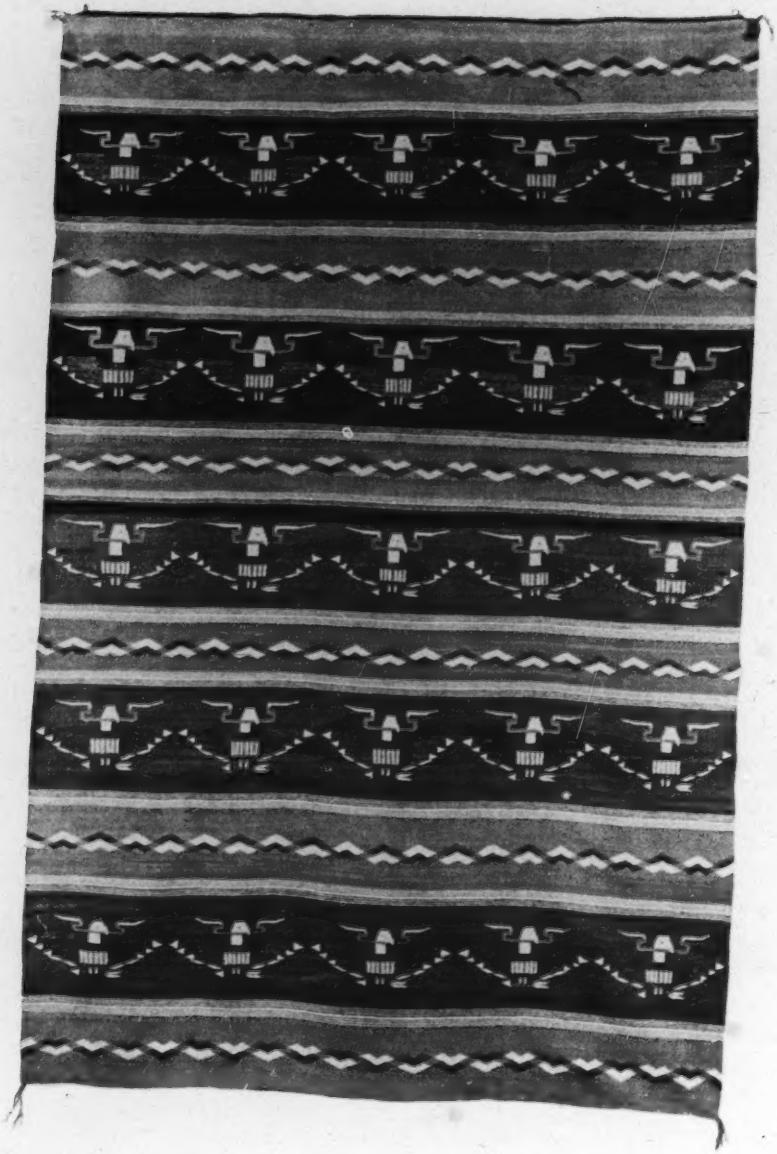
4. **BLANKET WITH BEADED STRIP** c. 1890
SIOUX, South Dakota
Blanket: L. 176 cm W. 145 cm
Strip: L. 147.8 cm W. 8.2 cm
Lent by Mr. and Mrs. Benson Lanford

Navy blue blanket with rainbow selvage. Beaded strip with pairs of mirror-image flags alternating with rosettes, in red, white, and blue beads on a white background. Deerskin thongs and hawk bells hanging from each rosette.

Blankets of this type were worn as lightweight outer garments.

5. **MAN'S JACKET** c. 1890
SIOUX, South Dakota
L. 87.4 cm W. 54 cm
Lent by Museum of the American Indian, Heye Foundation 10/4309

Porcupine quill work on deerskin. On front and sides, geometric and floral designs in many bright colors. On reverse, at top, two purple and white eagles on gold circles rimmed in blue-green, within two red stars; beneath, a shield and two flags in red, white, and purple. Design at center of back in red, white, blue, purple and yellow. Entire top design repeated at bottom. On each upper sleeve, military-style chevron in blue, white, and orange, above a five-pointed star in orange and yellow.

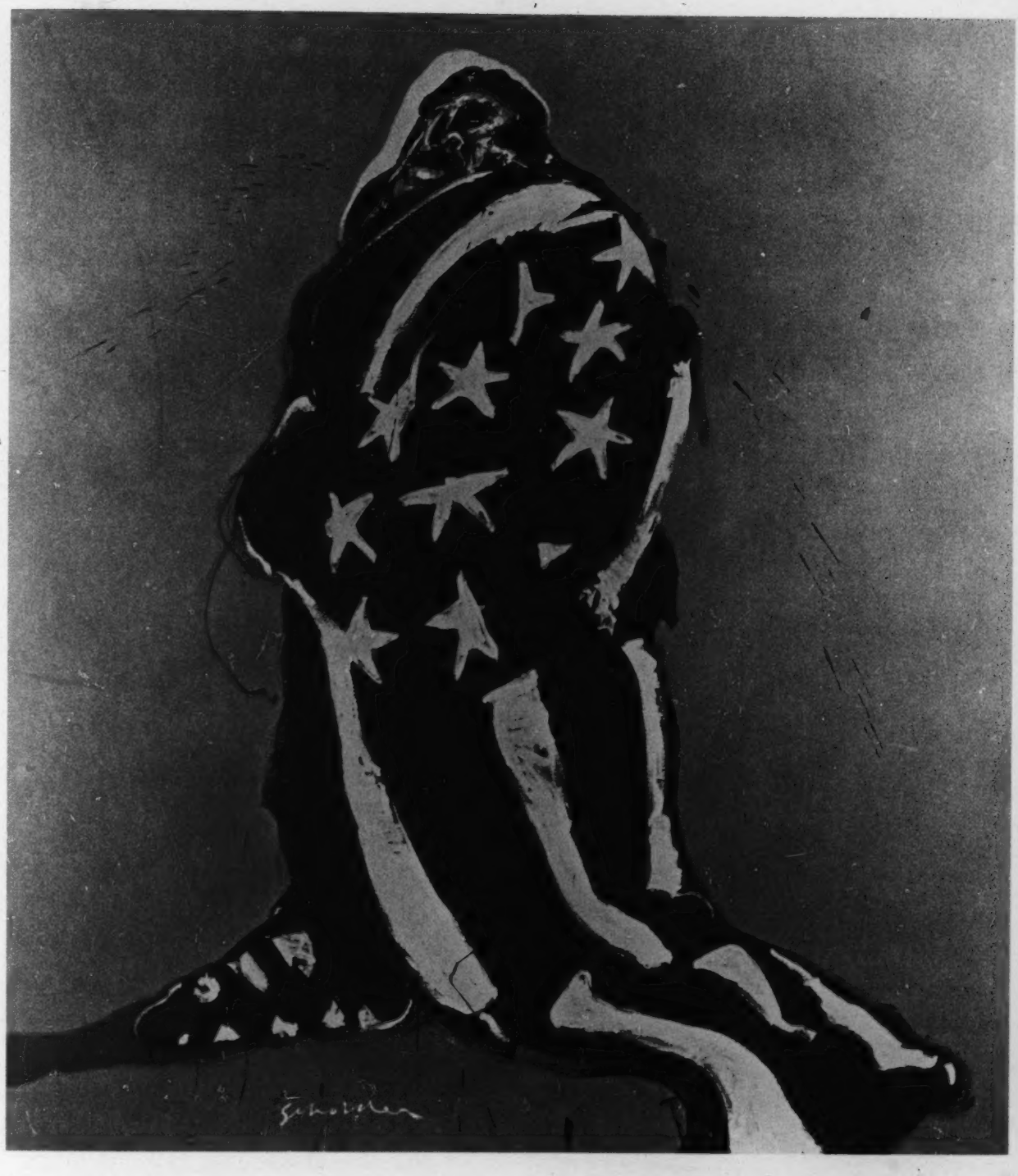


6. **RUG** c. 1970
NAVAJO, Navajo Indian Reservation, Crystal area, Arizona
H. 305 cm W. 193 cm (10' x 6'4")
Lent by Read Mullan Collection at the Heard Museum

Warp count: 9 to the inch
Weft count: 36 to the inch

Handspun wool, natural dyes. On bands of dark ochre, Bald Eagle in gray and white with shield suggested on chest in beige and white. Alternating with a gray and white zig-zag pattern on beige bands.

Subtle color gradations add to the visual interest of this fine weaving.



7. **"LAST INDIAN WITH FLAG"** 1975
Fritz Scholder b. 1937
LUISEÑO
acrylic on canvas
H. 203 cm W. 172.5 cm
Lent by the artist

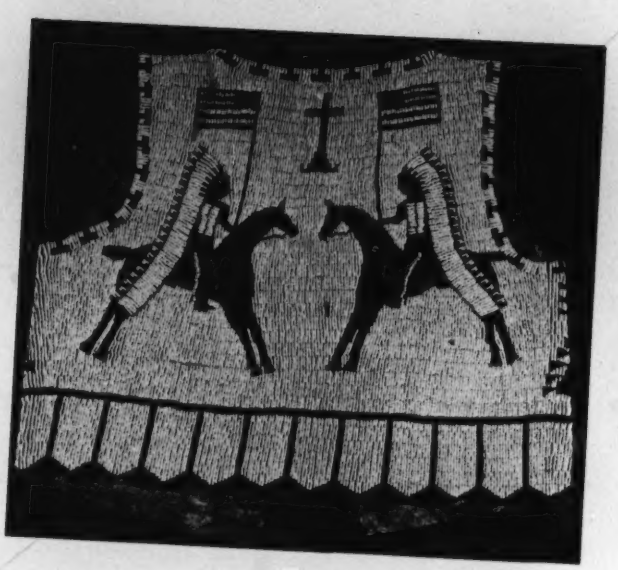
8. **TOBACCO BAG** c. 1890
SIOUX, South Dakota
L. 90.5 cm W. 18 cm
Lent by Oklahoma Historical Society Museum 426

Beadwork on deerskin. On front, pictograph-like figure of Indian on horseback, wearing long-tail war bonnet and carrying a lance. Above, reverse 28-star flag on left and obverse 25-star flag on right. "Iron Eagle" beaded at bottom. On reverse, figure astride blue horse wearing white leggings with blue and red design, a red shirt with white breastplate, and long-tail headdress; "Mazawabli" beaded at bottom, the Sioux word for Iron Eagle. Porcupine-quilled slats at base of bag; bleached-out horsehair attached with German silver acorns on one side, red-dyed horse-hair attached on other. Rawhide strips below.

9. **HALF-LEGGING** c. 1890
EASTERN SIOUX, South Dakota
L. 44 cm W. 28.2 cm
Lent by Chandler-Pohrt Collection

Deerskin decorated with fine-cut beads. Four flags with simple crosses for stars in cantons, in red, white, and blue. The way the flags are attached to the pole suggest bunting. Stylized floral designs in white, black, green, gold, navy blue, red, yellow, light blue, and pink.

A previous owner has stitched the sides together to make a bag.



10. **BOY'S VEST** c. 1890
SIOUX (Oglala), South Dakota
L. 36 cm W. 40.8 cm
Lent by American Museum of Natural History
50-2952

Beadwork on cowhide. On front, flags above geometric designs. On reverse, two Indians wearing trailer war bonnets, facing each other on horseback, each carrying a flag. Red, green, navy blue, yellow, and brass beads on white background.

11. **"WOLF DANCE"** c. 1900
Charlie Washakie
SHOSHONE, Wind River Indian Reservation, Wyoming
Painting on deerskin
H. 65 cm W. 117 cm
Lent by Los Angeles County Museum of Natural History A.5450.6

Indians dancing under the flag; seated drummers and singers at left. The dominant but faded colors are blue, green, yellow, pink, and brown.

12. **SASH** c. 1920
OMAHA, Nebraska
L. 290 cm W. 8.5 cm
Lent by Field Museum of Natural History 207771

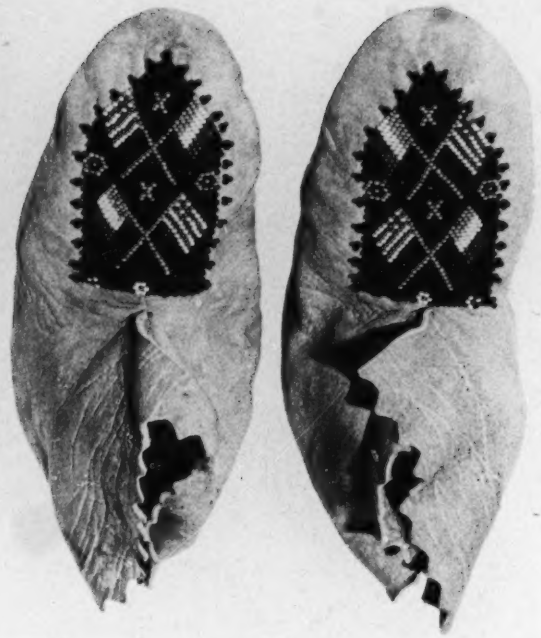
Loom-woven beadwork, with yarn fringe in red, yellow, natural, and green. In center, pair of crossed flags in red and medium blue with green poles, on white background. Diamond-shaped designs above and below in dark green with transparent gray or yellow. A pair of horses on either side of flags in black and red with turquoise and yellow saddles, and green bridles. Small diamond-shaped designs at ends of sash in dark green with pink centers.

13. **"PAINTED TEPEES WITH FLAGS"** c. 1900
Frank B. Fisk
SIOUX, Fort Yates, South Dakota
Photograph courtesy of Chandler-Pohrt Collection

A rare record of tepees decorated with painted pictographs of men and horses in combat scenes. Crossed flags at top back of one tepee. Old Bull's tepee in the foreground.

14. **MOCCASINS** c. 1890
SIOUX, South Dakota
L. 25 cm
Lent by Ian M. West

Cowhide, completely beaded. A pair of crossed flags on vamp in red, white, and navy blue with yellow poles on green background. Geometric designs around sides in red, navy blue, and yellow on white background. On soles, geometric designs in navy blue, red, yellow, and green on white.



15. **MOCCASINS** c. 1965
KICKAPOO, Coahuilla, Mexico
L. 24.7 cm
Lent by Chandler-Pohrt Collection

Deerskin with "gourd" stitch beadwork, in typical Kickapoo one-piece style. The beaded, black toe design encloses double pairs of Mexican and American flags.

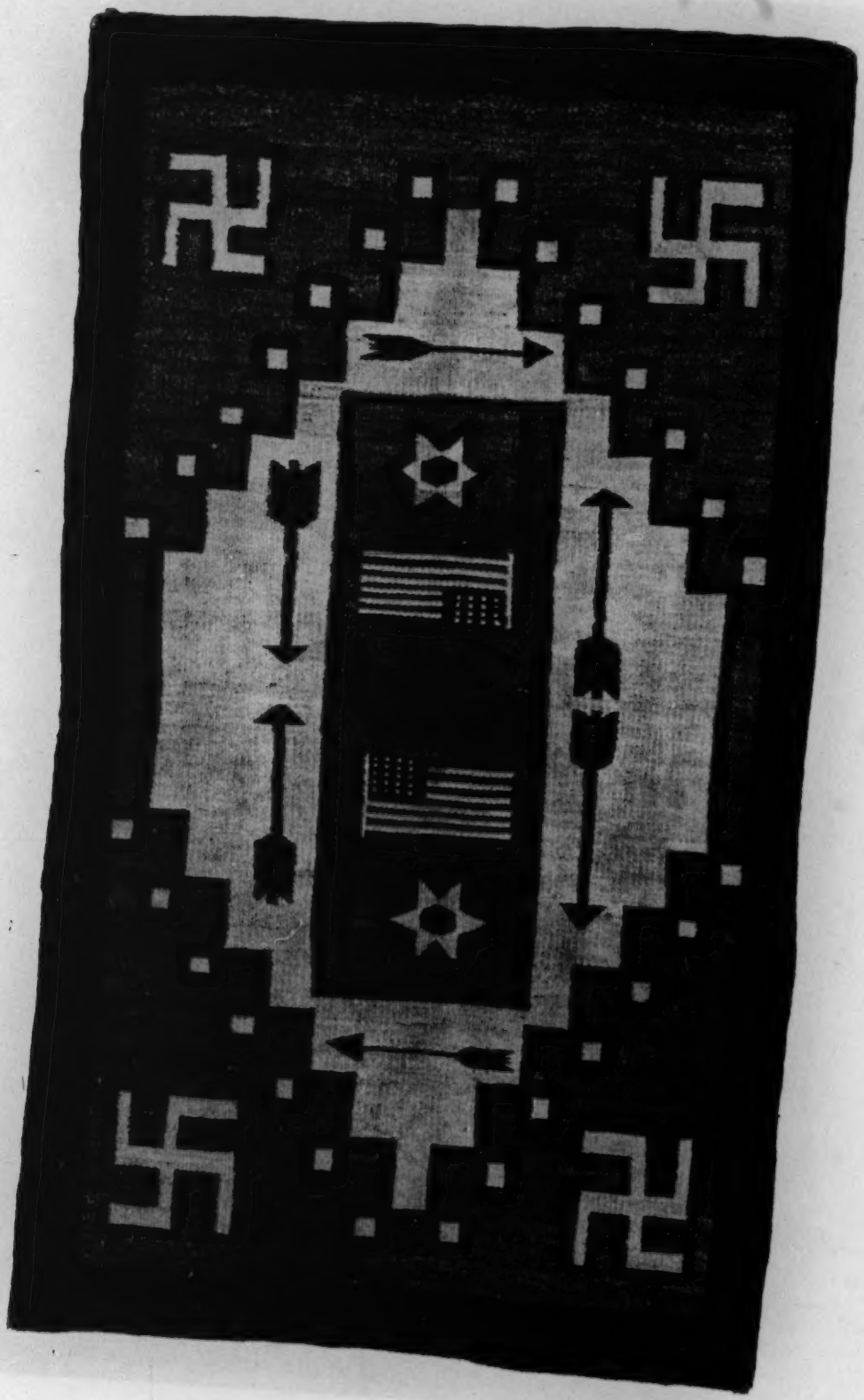
Made by descendants of a group of Kickapoo who emigrated to northeastern Mexico shortly after the American Civil War.

16. **MOCCASINS** c. 1930
CHEYENNE, Oklahoma
L. 24.2 cm
Lent by David T. Owsley

Beadwork on deerskin, with rawhide soles. A pair of red and navy blue flags in a circular pattern on the vamp, with a red and navy blue shield suggested near the tongue. Geometric designs on the sides and tongue in red and turquoise on a white background. The unbeaded area at the top has been painted yellow; near the sole, red.

17. **MEN'S LEGGINGS** c. 1890
SIOUX, South Dakota
L. 74.4 cm W. 30 cm
Lent by Harmer Johnson

Beadwork on cowhide strips applied to red wool trade cloth with white selvage. Red, white, and navy blue flags in centers of navy blue triangles bordered in yellow; white background. with red checkboard bands between triangles.



19. **TOBACCO BAG** c. 1890
SIOUX, South Dakota
L. 91 cm W. 20 cm
Lent by Cheney Cowles Memorial Museum 2145.1

Beadwork on cowhide. Four pairs of mirror-image flags arranged around central geometric figure in yellow, red, turquoise, and navy blue beads on white background. Geometric patterns on sides, in red, green, and navy blue on white. Rawhide slats wrapped with porcupine quills at base of bag, in red, yellow, orange, and green.

18. **RUG** c. 1910
NAVAJO, Arizona
H. 153.5 cm W. 89.5 cm (60 7/16 x 35¼ in)
Lent by Paul J. Smith

Warp count: 6 to the inch
Weft count: 22 to the inch

Handspun wool, in natural tan and white, and chemically dyed black and red. Main white geometric design bordered in black, with center rectangle in natural tan, bordered in black. In center of rectangle, red "US" with red, black, and white flag and large star above and below. Arrows around outside edge of rectangle in red and black. Weaving bordered in red and black; a white swastika in each corner, rimmed in black.

20. **PECTORAL** c. 1890
KIOWA (?), Oklahoma
L. 11.5 cm W. 12.7 cm
Lent by Mr. and Mrs. Bentley Stone

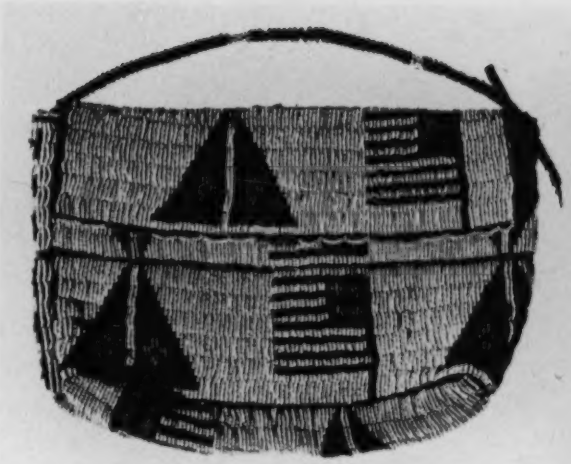
German or nickel silver, decorated with stamped and engraved patterns. The shield is a separate piece soldered in place on which the stripes and the six-pointed stars are indented with stamps. The two horse heads are stamped and engraved.

Some of the men of the Southern Plains and central tribes learned the art of silversmithing and engraving. They produced a variety of objects for personal adornment and for use on the headstalls of their horses. German silver was introduced in the 1860's and became a popular substitute for silver since it was relatively cheap and plentiful.

Oklahoma is the center of present day Indian artisans working in German silver. Peyote jewelry, brooches, conchos, and neckerchief slides are some of the popular items still being produced.

21. **BAG** c. 1890
SIOUX, South Dakota
L. 19 cm W. 17.5 cm
Lent by Field Museum of Natural History 57791

Beadwork on cowhide. Geometric designs, with pair of flags in lower half, in red, white, blue, and yellow; short fringed welt.



22. **PURSE** c. 1890
SIOUX, South Dakota
H. 17 cm W. 26 cm
Lent by University of Colorado Museum 9985

Beadwork on cowhide. On white background, flags in red, white, and navy blue with yellow cross stars in cantons; alternating with navy blue triangular shapes, within which are yellow and green crosses. Strap beaded in dark green, navy blue, and white; flap in pale turquoise and green.

A pair of men's beaded legging strips were used to make this bag.

23. **RATTLE** c. 1920
COMANCHE (?), Oklahoma
L. 51 cm W. 7.5 cm (rattle)
Lent by Mike Cowdrey

Gourd rattle. Handle decorated in "gourd" stitch, fine-cut beadwork; a red, white, and blue flag with geometric designs in many colors on a white background.

Used during religious ceremonies of the Native American Church.

24. **DOLL** c. 1910
SIOUX, South Dakota
H. 44.5 cm W. 32 cm
Lent by Rowena Meyers Martinez, "El Rincon"

Stuffed cowhide and fabric. In traditional woman's dress made of cowhide, with beaded moccasins and leggings. Earrings of porcupine quills, representing dentalium shells. Hanging from belt are a small strike-a-light pouch, awl case, two amulets, and a cowhorn spoon. Yoke of dress is decorated with two flags and a rainbow design in beadwork.

25. **HALF-LEGGINGS** c. 1890
EASTERN SIOUX, South Dakota
L. 44.5 cm W. 57 cm
Lent by National Museum of Natural History, Smithsonian Institution 338,843

Deerskin decorated with fine-cut beads. On each flap, flags in red, white, and turquoise with green poles. On flap and main portion of leggings, abstract floral designs in many colors.

26. **VEST** c. 1895
SIOUX (Brulé), South Dakota
L. 62 cm W. 53.5 cm
Lent by The Paul Dyck Research Foundation

Beadwork on cowhide. Red, blue, green, and faceted brass beads on a white background. On the front are two Indians on horseback, each holding a flag; on the reverse, two deer, and two Indians on horseback. At the top is the name, "Arthur T. Strike", referring to "Arthur Two Strike", son of Two Strike, a famous Brulé chief on the Rosebud Indian Reservation.

27. **CHILD'S VEST** c. 1935
SIOUX, South Dakota
L. 37.7 cm W. 39.3 cm
Lent by Chandler-Pohrt Collection

Beadwork on deerskin, with cotton cloth backing. On each side of front, an interesting eagle in red, white, and blue stars and stripes. Stylized floral designs above, in green, orange, navy blue, red, light turquoise, pearl gray, and amber. The reverse is not beaded.

28. **"TWO OGLALA MEN DRESSED FOR A DANCE"**
c. 1900
SIOUX, Pine Ridge Indian Reservation (?), South Dakota
Photograph courtesy of Lowie Museum of Anthropology, University of California, Berkeley

Man on left wears leggings made of four flags.

29. **KNIFE SHEATH** c. 1890
SIOUX, South Dakota
L. 23 cm W. 6.9 cm
Lent by Joslyn Art Museum

Porcupine quill decoration on cowhide. Flag, with simple crosses for stars, in red, white and blue. Edged with green beads.

30. **BAG** c. 1915
NEZ PERCÉ, Washington
L. 17.7 cm W. 15.3 cm
Lent by The Paul Dyck Research Foundation

Woven corn husk and commercial cord. Flag and shield in red, white, blue, and brown wool yarn.

31. **MEN'S LEGGINGS** c. 1900
SIOUX, South Dakota
L. 78 cm W. 34 cm
Lent by Mr. and Mrs. Pierre Bovis Collection

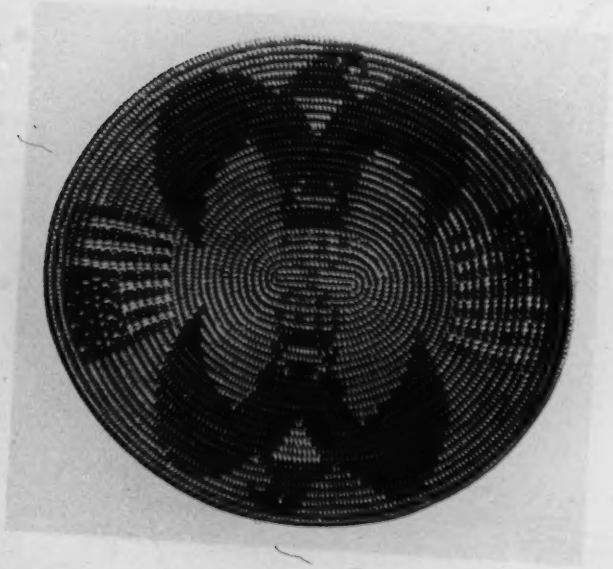
Blue wool trade cloth with white selvage and large sequins at bottom. Beadwork on cowhide strips sewn on cloth. Crossed flags and geometric designs in red, navy blue, yellow, and metallic beads on white background.

32. **SPLINT STRIPPER** c. 1910
PENOBSCOT, Oldtown, Maine
H. 5.8 cm W. 3.5 cm L. 13 cm
Lent by The University Museum 37-23-22

Maple handle (without blades) with raised and incised carvings of geometric and natural designs; on upper squared area, a waving flag in relief, with single, six-pointed star surrounded by six tiny dots (stars) in the canton. Bear head on lower end of handle.

Used for trimming ash splint to a uniform width for basket weaving.

Purchased from Chief Gabriel Paul by Dr. Samuel Fernberger, 1937.



33. **BASKET** c. 1910
MISSION, California
H. 8 cm W. 28 cm L. 30.5 cm
Lent by Richard M. Howard

A beautifully executed coiled oval basket; wicker and dyed grass. Two matching eagles with outstretched wings, and two flags with stripes running vertically. Colors in black, brown, ochre, natural tan, and bleached.

34. **PLATE** c. 1890(?)
HAIDA, British Columbia or Alaska
H. 4.8 cm Diam. 31.3 cm
Lent by George Jerasaki

Carved argillite, footed. Large eagle in center with shield on chest, holding arrows in one foot and an olive branch in the other; beneath is the letter "S", which probably stands for the San Francisco mint. Around edge is carved "UNITED STATES OF AMERICA HALF DOL". On underside, floral pattern and incised hatching cover entire surface.

35. **BASKET WITH LID** 20th century
MAKAH, Washington
H. 16 cm Diam. 10.9 cm
Lent by Oregon Historical Society

Three-footed; tightly woven dyed and natural grass, with woven red cedar bark base and inside rim. Three flags in red and purple on the sides, with horizontal bands in navy and yellow.

36. **BASKET** c. 1938
APACHE, San Carlos, Arizona
H. 4.5 cm Diam. 47 cm
Lent by Philbrook Art Center (Clark Field Collection)
5-G-2

A handsome, coiled grass basket. Around upper area are five pairs of crossed flags in two shades of brown on a natural background. Below, a black, brown, and natural checkerboard five-point star is suggested, within which appears a five-pointed petal design in black and natural, with crosses at each point.

37. **WEAVING** c. 1972
NAVAJO, Arizona
H. 90 cm W. 76 cm (35⅞ x 29¹⁵⁄₁₆ in)
Lent by Chandler-Pohrt Collection

Warp count: 10 to the inch
Weft count: 34 to the inch

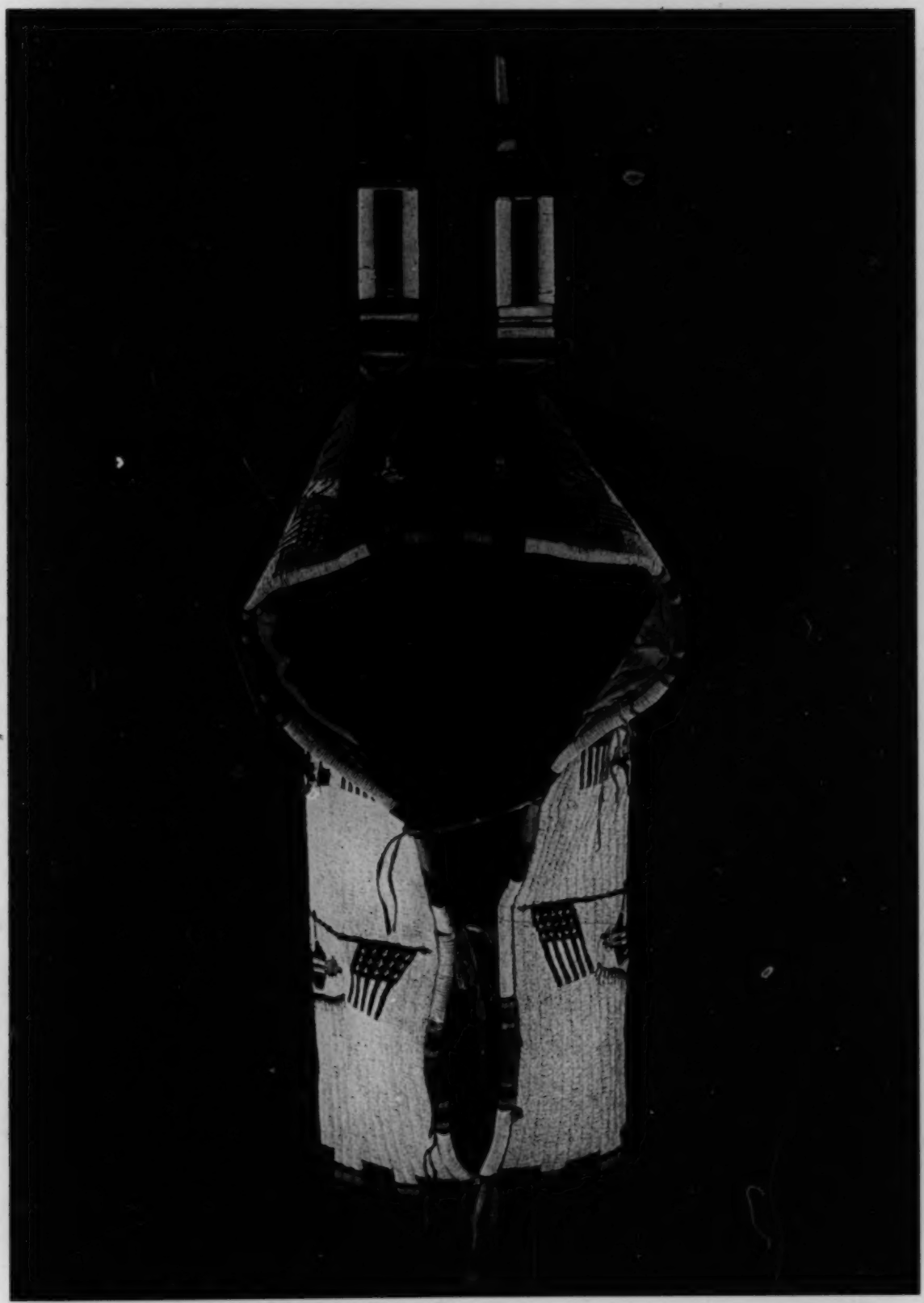
Machine-spun wool, chemically dyed. White, yellow, and black eagle with red, white, and blue shield on chest. Red, white, and blue flag below with eleven stripes and fifty stars. Background is two shades of gray.

38 **BABY CARRIER** c. 1890
SIOUX Oglala, South Dakota
L. 103 cm W. 33 cm D. 32 cm
Lent by American Museum of Natural History
50.1-1269

Beadwork on cowhide. Back is grain sacking covered with red wool flannel, partially beaded; cedar support boards. On the top are a military officer and an Indian dressed in white man's dress clothes typical of the period, with each holding a flag and the reins of a spotted horse. Between each figure and his horse appear the words, respectively, "Gen. L. Smith" and "Red Cloud." On the left side are two Indians, each holding a flag, with one dressed in white man's clothing; on the right side are a military man and an Indian carrying flags.

Two sizes of beads have been used; the flags, figures, and names being in fine-cut beads; the remainder in the more typical, larger size. Green, red, navy blue, light blue, yellow, gold, and black on a white background.

This is a very fine and unusual Sioux baby carrier.



39. **"INDIAN BOY IN FLAG SHIRT"** c. 1900
SIOUX, A South Dakota Indian Reservation
Photograph courtesy of Lowie Museum of Anthropology, University of California, Berkeley
15-25754

The seated boy is wearing a shirt made from flags. In the background, meat is drying, suspended from pole and rope. A typical camp scene.

40. **GHOST DANCE DRESS** c. 1890
SIOUX, Pine Ridge Indian Reservation, South Dakota
L. 135 cm W. 103 cm
Lent by Musèum of the American Indian, Heye Foundation 9/91

Painted muslin. On gold bodice, a brick-red border around a shield-shaped design covered with blue dots. In center of design, an eagle, with star and quarter-moon on chest, holding bow and arrows in claws, in natural, brown, black, and brick-red. Quarter-moon above eagle and star below in brick-red. On reverse, top half painted gold, with triangular design at top covered with blue dots and outlined in brick-red. In center of design, a brick-red four-pointed star. Lower half of dress unpainted on both sides. Hawk and eagle feathers attached by leather thongs to bottom tip of designs, front and back, and to tip of sleeves. Self-fringe in brick-red.

Collected by George E. Bartlett.

41. **BOWL** c. 1920
SAN ILDEFONSO, New Mexico
H. 22.8 cm Diam. 26 cm
Lent by Richard M. Howard

Polished red ware pottery with black matte figures. Three Indians, each holding two flags, shown on the center of the bowl and three doves with olive branches are painted on the upper register.

The design indicates a celebration of World War I victory, and therefore undoubtedly dates from November 1918.

42. **DOCTOR'S BAG** c. 1890
SIOUX, South Dakota
H. 14.5 cm W. 16 cm L. 30 cm
Lent by Collection of Jonathan and Philip Holstein

Commercial leather bag, covered with deerskin and decorated with porcupine quillwork in red, white, purple, yellow, green, orange, and pink. Crossed flags in red, white, and purple on one side; geometric patterns and the word, "Nankewezep", on the other. Red, green, purple, and gold ribbons attached to bag.

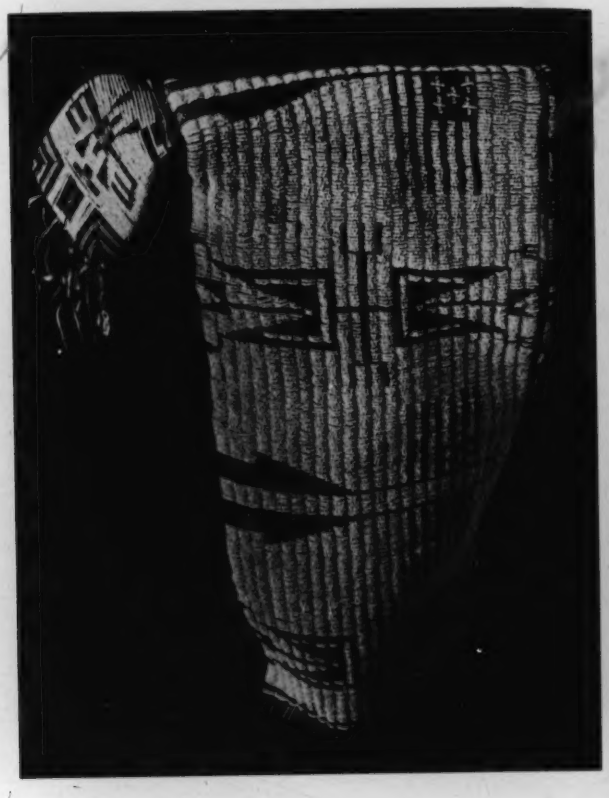
Questionable translation of "Nankewezep" is, "You stay in old smoky lodges"; this may be a nickname.

43. **BAG** c. 1910
SENECA, New York
L. 24.3 cm W. 18 cm
Lent by Collection of Jonathan and Philip Holstein

Beadwork on dark navy blue wool trade cloth. On one side, an eagle holding amber arrows in pink, red, green, yellow, and amber, with shield on chest in two shades of red. Butterflies flank the eagle in turquoise and olive green; stylized floral design below in pink and shades of gold. On reverse, birds and stylized floral designs in green, turquoise, yellow, amber, pink, and gold. Amber "basket" beads around edge.

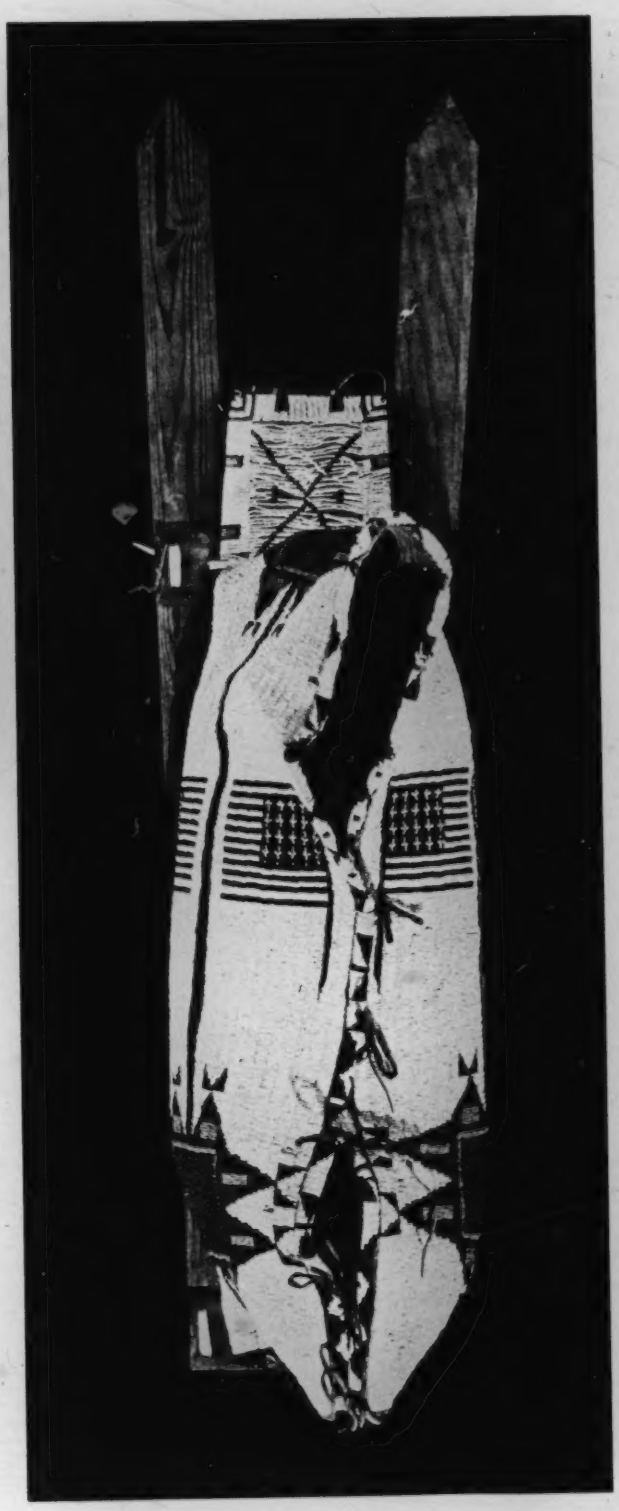
44. **STRIKE-A-LIGHT BAG** c. 1885
KIOWA, Oklahoma
L. 13 cm W. 7.5 cm
Lent by Mike Haskell

Commercial boot leather, decorated with beads and tin cone jinglers. Eagle with shield in pink, turquoise, gold, green, and transparent red beads, outlined in white on a navy blue background.



45. **BABY CARRIER** c. 1890
SIOUX, South Dakota
L. 65 cm W. 12 cm D. 24.5 cm
Lent by Santa Barbara Museum of Natural History
NA-PL-SI-4H-9

Cowhide decorated with beadwork. A pair of flags, back-to-back, at top and on each side; geometric designs on each side of the pairs of flags, and on the top flap; red, green, navy blue, and yellow beads on white background.



The flags are unusual in that the stripes are also above the canton.

46. **BABY CARRIER** c. 1890
SIOUX, South Dakota
L. 99.2 cm W. 23 cm D. 24 cm
Lent by Philbrook Art Center 31-814

Beadwork on cowhide. On each side, two facing flags in red, white, and navy blue, with large geometric designs below in navy blue, red, yellow, and green on a white background. Same design on hood.

47. **VEST** c. 1890
SIOUX, South Dakota
L. 50 cm W. 41 cm
Lent by Mr. and Mrs. James O. Keene

Beadwork on cowhide. On each side of front, two back-to-back flags in red, navy blue, white, and faceted metal on white background, below two stars in green with faceted metal; at top, on each side, a cross on standard in navy blue and amber. On reverse, two crosses on standards in navy blue with faceted metal, above two large back-to-back flags on standards in red, navy blue, white, faceted metal, green, and yellow on white. Vest bordered in pumpkin-colored beads; bottom row of geometric figures in green and red with faceted metal.

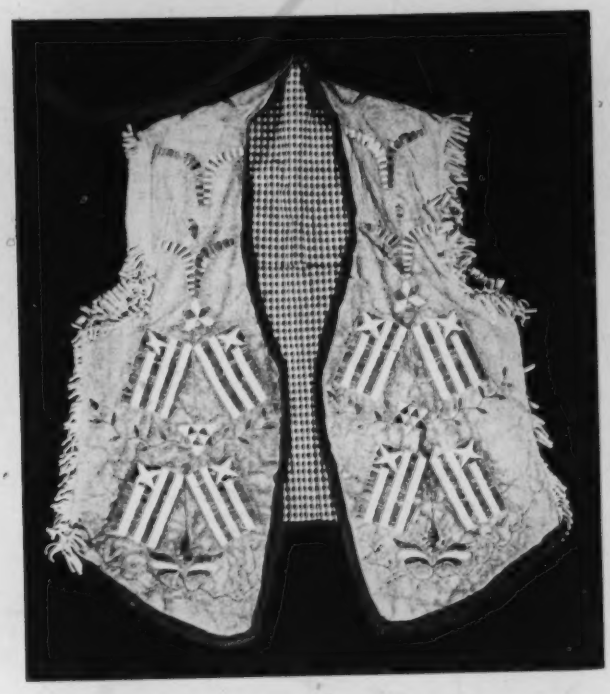
48. **MOCCASINS** c. 1890
SIOUX, Pine Ridge Indian Reservation(?), South Dakota
L. 25.5 cm
Lent by James O'Donnell

Beadwork on cowhide, decorated with pairs of back-to-back flags on the toes and sides.

It is interesting to note that these moccasins are beaded on the soles. This type is often erroneously termed a burial or wedding moccasin. The vogue for decorating the sole occurred principally during the 1880's and 1890's, when it was popular with the Sioux to decorate items with a great amount of beadwork. Examples exist of almost every item they produced — women's dresses, men's trousers, baby carriers, tobacco bags — completely covered with beads. The beading of moccasin soles appears to be distinctly Sioux, and was not adopted by other tribes, with the exception of the Fort Belknap people in Montana.

49 **MOCCASINS** c. 1915
SIOUX, Lower Brule Indian Reservation, South Dakota
L. 28 cm
Lent by Leland and Crystal Payton

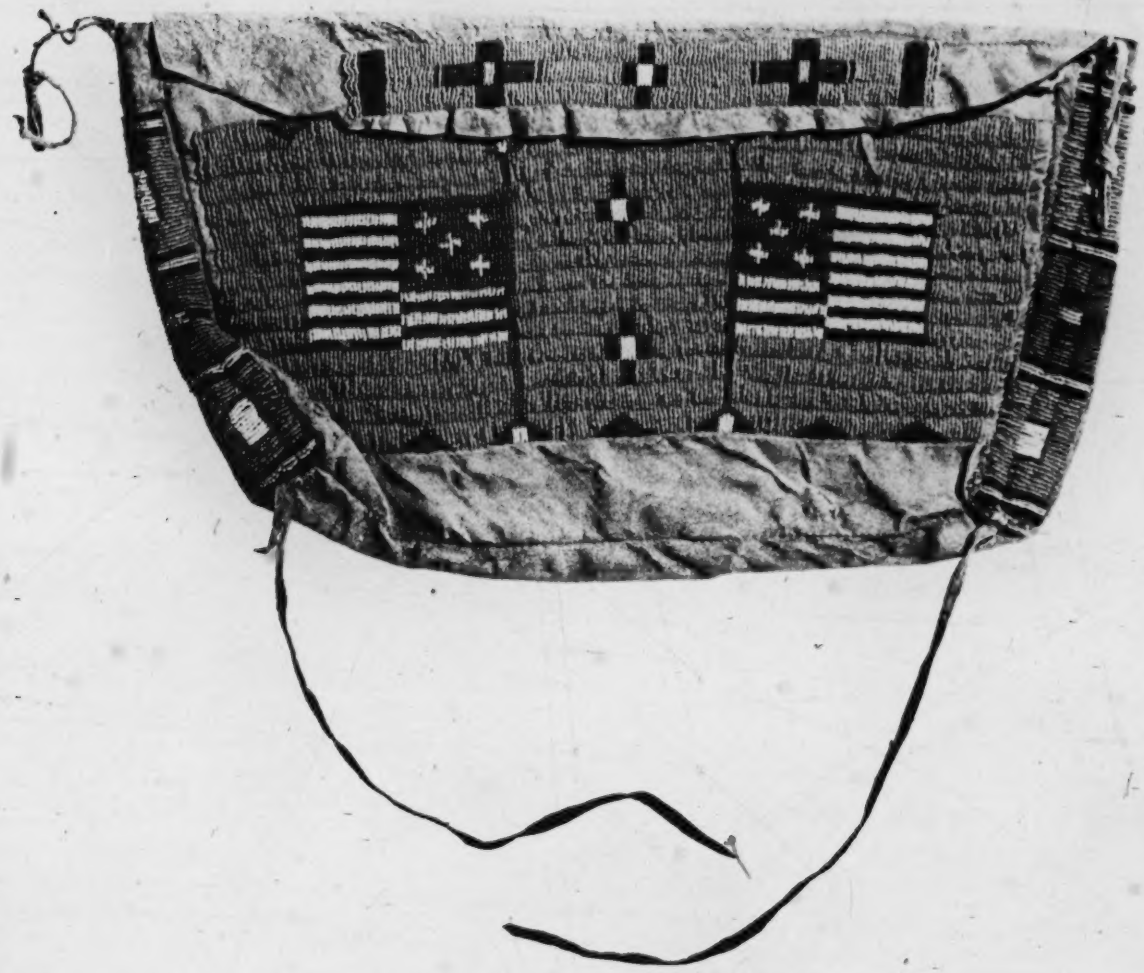
Beadwork on cowhide with rawhide soles. Eight-pointed star on vamps in navy blue, transparent red, yellow, amethyst, and metallic green on white. Around the sides, red, white, and navy blue flags alternating with geometric bands in navy blue and turquoise.



50 **MAN'S VEST** c. 1890
SIOUX, South Dakota
L. 65.5 cm W. 52 cm
Lent by Museum of the American Indian, Heye Foundation 10/5373

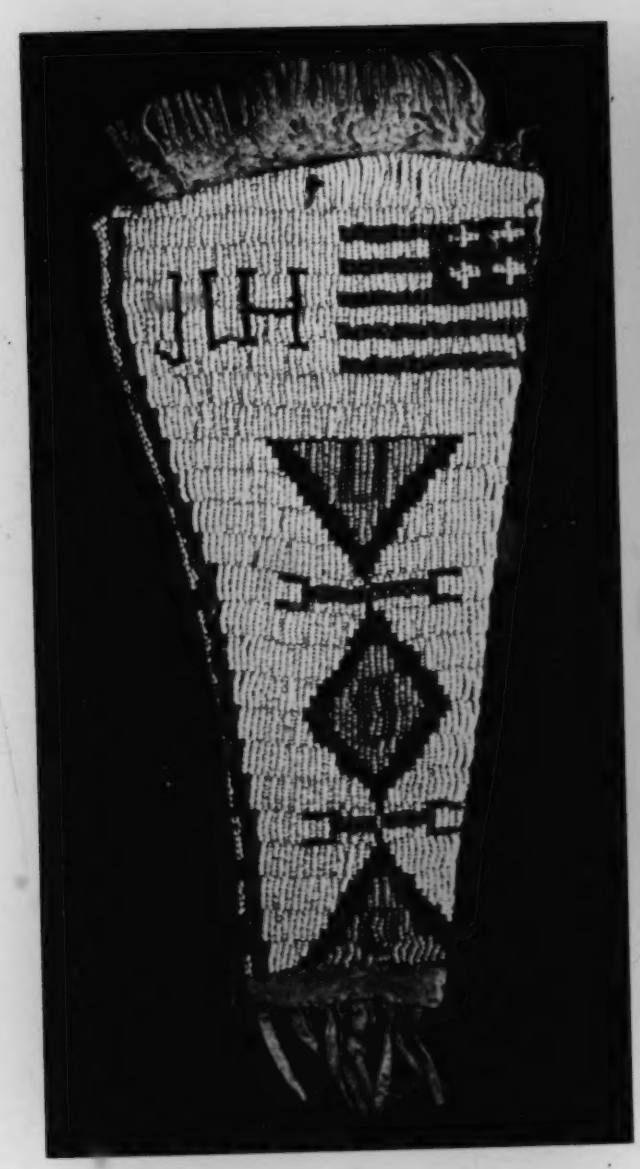
Porcupine quillwork on cowhide, with deerskin fringe. On each side of front, two pairs of red, white, and blue flags with single stars in the cantons; star and floral designs in blue-green, red, yellow, blue, purple, and orange. On back, at top, two red, white, and blue flags above a purple and white eagle; at bottom, two mountain sheep in blue-green and yellow, with purple and white feathers attached to horns and back. Floral designs in many bright colors.

Collected by Charles F. Nesler.



51. **STORAGE BAG** c. 1920
SIOUX, South Dakota
L. 28.5 cm W. 49 cm
Lent by Conrad and Elaine Angone

Beadwork on cowhide. Two back-to-back flags and geometric designs in red, white, and navy blue beads on turquoise background. The offset stripes in the flags suggest they are waving. Geometric designs on the flap in red, navy blue, yellow, and white on a medium blue background; on sides, in navy blue, yellow, turquoise, white, green, and red. The back is not beaded.



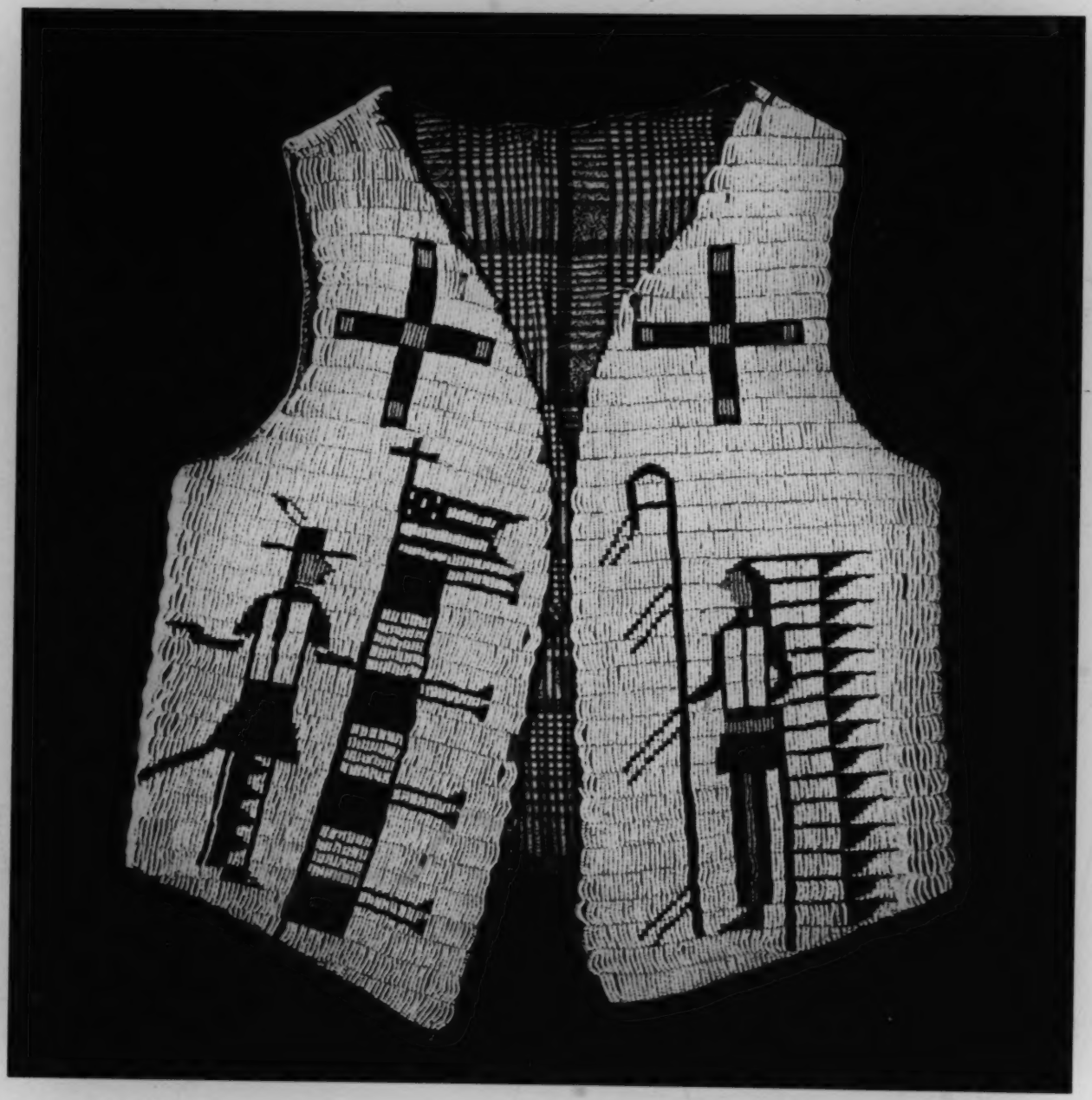
52. **HOLSTER** c. 1890
SIOUX, South Dakota
L. 29.4 cm W. 13 cm
Lent by Museum of the American Indian, Heye Foundation 3/5545

Beadwork on cowhide, with fringe at top and bottom. One flag in upper right corner in red, white, and navy blue. To left, the initials "JI(L?) H" in navy blue. Below, large geometric design in navy blue, yellow, red, and medium blue on white background. Red border on one side. Reverse is not beaded.

53. **BAG** c. 1890
SIOUX, South Dakota
L. 32.7 cm W. 21 cm
Lent by Con Foster Museum

Cowhide, with beadwork in red, navy blue, and yellow on a white background. A pair of back-to-back flags in the lower area, with an eagle above. In the upper corners, two four-pointed stars in red and yellow, typical examples of the primitive way stars were represented. In the lower corners, a simple cross designates stars.

It should be noted that the eagle has black tips on its tail feathers, indicating that this is not the national bird, but the Golden Eagle.



54. **VEST** c. 1890
SIOUX, South Dakota
L. 43.7 cm W. 36.5 cm
Lent by Nebraska State Historical Society

Beadwork on cowhide, lined with plaid cotton. On front at right, Indian with military society banner topped with cavalry guidon in one hand, and pistol in the other, in red, navy blue, yellow, and green on white background. On front at left, Indian wearing trailer war bonnet, with crooked lance, in navy blue, green, yellow, and red. On reverse, two flags, back-to-back, with simple cross stars. Geometric designs at center and bottom, in red, navy blue, and green on white.

55. **BASKET TRAY** Contemporary
HOPI, Second Mesa, Arizona
H. 3 cm Diam. 32.5 cm
Lent by Mr. and Mrs. Pierre Bovis Collection

Wicker, twining technique. On a natural background, two flags alternating with two "USA"s around a center blue circle, bordered in black with band of alternating orange and green. Basket rim in black, orange, and green.

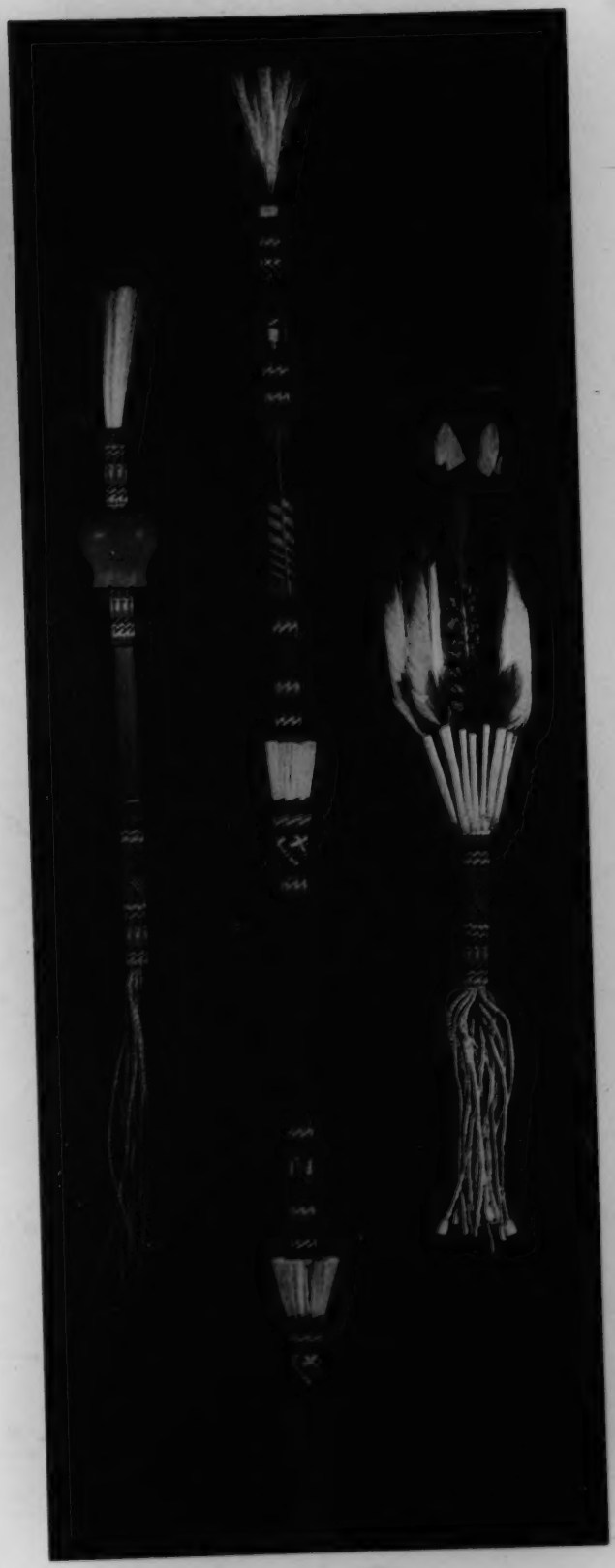
56. **RATTLE** c. 1965
L. 59.5 cm Diam. 4.17 cm
STAFF c. 1973
L. 105.5 cm Diam. 1.5 cm
FAN c. 1965
L. 52 cm W. 7.4 cm

Rev. Burnett Iron Shell
SIOUX, Rosebud Indian Reservation, South Dakota
Lent by Lessard Collection

Fine-cut beads in "gourd" stitch. Included in the designs are flags, eagles, eagle feathers, smoking pipes, and the cross. Embellished with twisted nylon fringe, white horsehair, red-dyed rooster hackle feathers, twisted deerskin fringe, tail feathers from Rough-Legged Hawk.

The rattle and fan were made as a matched set.

All three objects were used during religious ceremonies of the Native American Church.

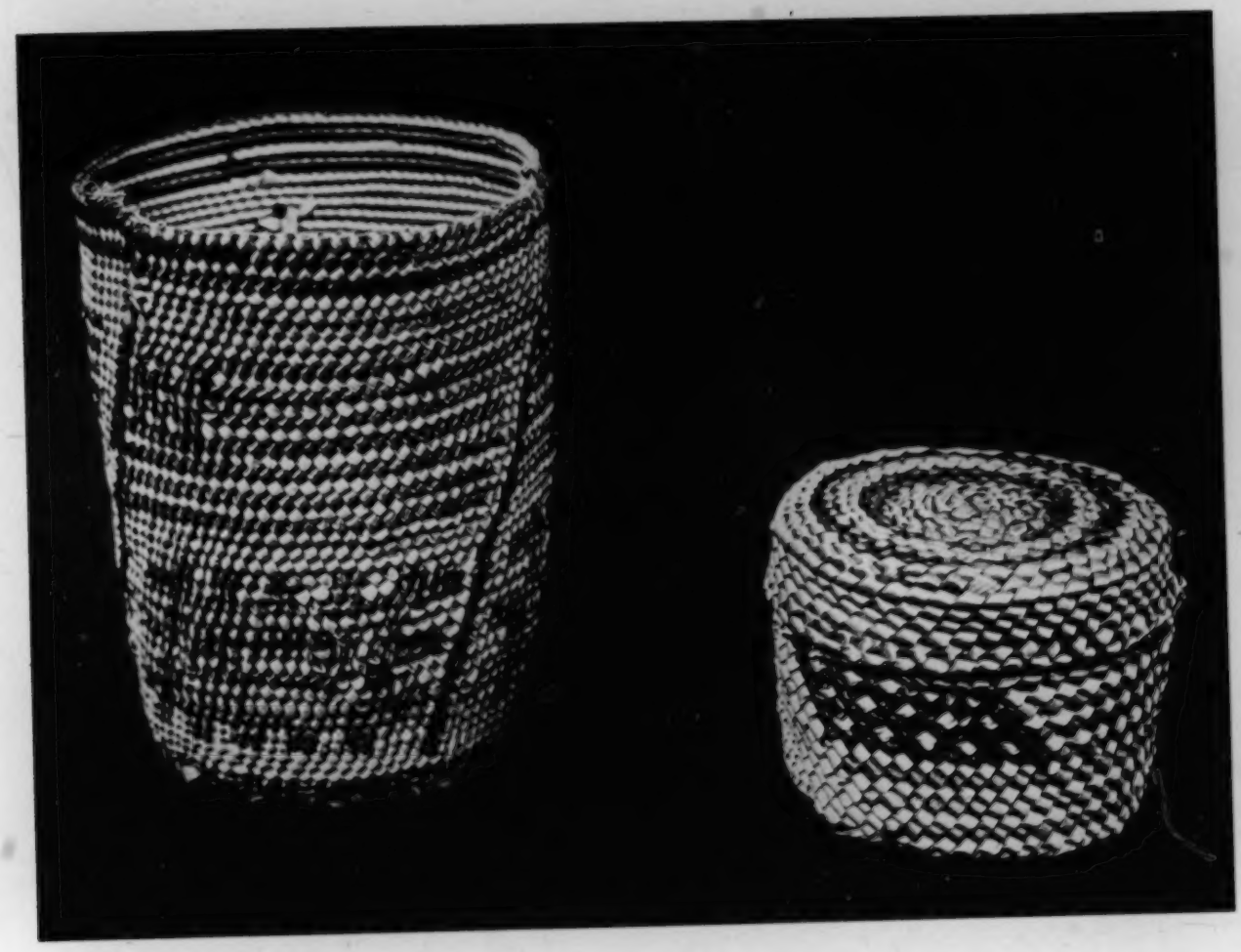


57. **BAG** c. 1900
SIOUX, South Dakota
L. 22.6 cm W. 12.6 cm
Lent by Mr. and Mrs. Dennis Walsh

Porcupine quillwork and beads on cowhide. On reverse, crossed flags in red, white, and purple quills, with geometric designs above and below in red and turquoise quills. On front, large geometric design in turquoise, yellow, red, white, and purple quills. Beaded border at bottom, front and back, in white with royal blue. Small hawk bells and red and blue ribbons attached at each corner. Strap at top wrapped with red quills; partially wrapped fringe in red at bottom.

58. **WALL PLAQUE** c. 1938
William H. Norton
OTTAWA, Cross Village, Michigan
H. 27.5 cm W. 26.2 cm
Lent by Mrs. Ruth C. Osoinach

Porcupine quillwork on birchbark, mounted on a cedar, shield-shaped plaque; decorated with the eagle from the Great Seal of the United States, with crossed arrows at each wing tip. This was a product of a W.P.A. art project, and is signed on the back on an applied birchbark label, "Wm. H. Norton".



59. **BASKET CUP** c. 1900
Ninay (att. to)
MODOC-KLAMATH, Klamath Indian Reservation, Oregon
H. 9.4 cm Diam. 7.5 cm
Lent by Dr. and Mrs. Thomas A. Hylton

Woven natural and dyed grass. On natural background, three flags in red, natural, and blue, with dark blue poles, each above a geometric design in purple and yellow. Basket rimmed at bottom in orange and purple, and at top, in two bands of red.

60. **BASKET WITH LID** c. 1940
MAKAH, Washington
H. 4.5 cm Diam. 5.7 cm
Lent by Dr. and Mrs. Thomas A. Hylton

Dyed and natural grass; twined weaving technique, with red cedar bark base and inside rim. On a natural background, on side, flag in magenta, natural, and navy blue, six-pointed star in dark brown with natural center, and a "V" (for victory?) in green. On lid, concentric circles in magenta, natural, and navy blue.

61. **WEAVING** c. 1955
NAVAHO, Arizona
H. 108.5 cm W. 116 cm (42¾ x 45⅝ in)
Lent by Sallie Roberts

Warp count: 8 to the inch
Weft count: 20 to the inch

Flag design. Handspun wool, chemically dyed in red, white, and two shades of blue; 48 diamond-shaped stars, 21 stripes, and the words "United State (sic) of America."

62 **DANCE APRON** c. 1900
TSIMSHIAN. Skeena River, British Columbia
L. 84.5 cm. W. 56.5 cm
Lent by Field Museum of Natural History 18128

Unbleached cotton appliqué on red wool trade cloth, backed with cotton sacking and gray wool; top border in grey striped flannel. In center, a double-headed eagle with shield on chest detailed in navy blue, brown, and red stitching, with killer whale below, detailed in navy blue stitching; both outlined in transparent turquoise beads. Flowers at side stitched in pale green and black; scallops at edges in pale green. Diamond designs at bottom with black edging. Ten small coppers, symbols of wealth, hang from the lower area.

63. **"LITTLE BEAR IN FLAG SHIRT"** 1898
F. A. Rinehart
ARAPAHO, Trans-Mississippi Exposition, Omaha, Nebraska
Photograph courtesy of Smithsonian Institution, National Anthropological Archives, Bureau of American Ethnology Collection 158

Shirt made from American flags.

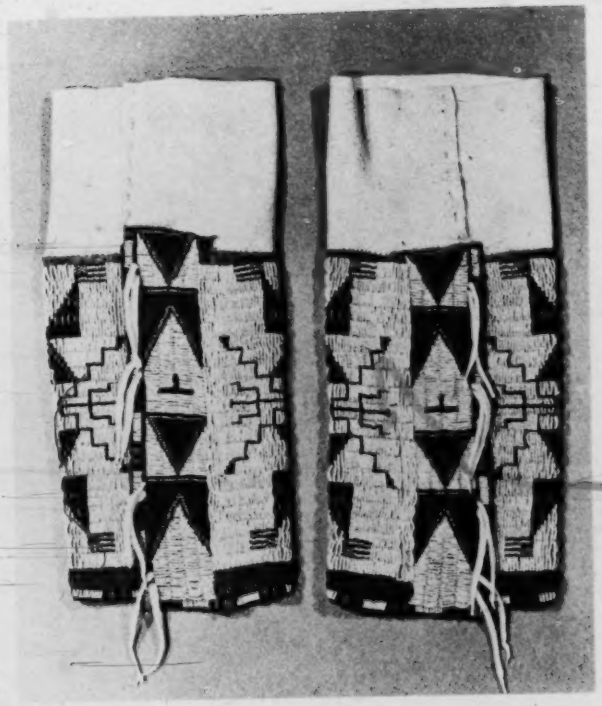
64. **MOCCASINS** c. 1905
CREE, Rocky Boy's Indian Reservation, Montana
L. 23.5 cm
Lent by Chandler-Pohrt Collection

Beaded deerskin with rawhide soles. Crossed flags on the toes in red and navy blue on white. Of special interest is the use of the word, "July", in navy blue, no doubt signifying the importance of the 4th of July celebration on the Northern Plains reservations at the time of manufacture. "Charlie B.C.", in navy blue, was the original owner. Stylized floral designs on sides at back in green, red, two shades of turquoise, and clear.

The border of beads parallel to the sole is an indication of Cree work.

65 **GLOVES** c. 1890
EASTERN SIOUX. South Dakota
L. 34.5 cm W. 16 cm
Lent by American Museum of Natural History
50.2-6574AB

Small faceted beadwork on deerskin. On cuff, two flags in red, white, and navy blue with turquoise and red poles; five-pointed star in gold and dark green, outlined in navy blue and white; shield in red, white, navy blue, and metallic. On glove proper, stylized floral designs in pink, turquoise, green, yellow, transparent rose, transparent amethyst, and metallic. On fingers, diamond-shaped designs in pink, turquoise, green, and yellow.



66. **HALF-LEGGING** c. 1890
EASTERN SIOUX, South Dakota
L. 39 cm W. 26.2 cm
Lent by McCord Museum 5950

Beadwork on cowhide. Two flags on dark green poles above shield, in red, white, and royal blue, outlined in white beads. Remainder decorated with stylized floral designs in a variety of colors; faceted beads.

Bottom and sides sewn together to create a bag.

67. **WOMEN'S LEGGINGS** c. 1890
SIOUX, South Dakota
L. 39 cm W. 16.5 cm
Lent by Mark Tepper

Beadwork on cowhide, with restored deerskin top. On sides and back, flags in red, white, and navy blue at tips of geometric designs, in navy blue, red, yellow, green, and metallic, on white background. On front center strip, geometric designs in red, yellow, navy blue, green, and faceted red metallic on white.

68. **SHIRT** c. 1900
SIOUX (Brulé), South Dakota
L. 99 cm W. 103 cm
Lent by The Paul Dyck Research Foundation

Beadwork and paint on deerskin. Red and purple flags, and pink and purple five-pointed stars painted on front and back. Geometric designs in "lazy" stitch beadwork on cuffs and sleeve and shoulder strips, in navy blue, yellow, red, and green on white background.

69. **TOY CRADLE** c. 1900
BLACKFOOT (?), Montana
L. 68 cm W. 29.2 cm
Lent by Pacific Northwest Indian Center

Pine board, with beadwork on deerskin. On either side of opening is a flag in red, white, and navy blue on dark turquoise background. Stylized floral designs in red, green, navy blue, white, and yellow.

Made to carry a doll.

70. **BABY CARRIER** c. 1890
KIOWA, Oklahoma
L. 117.2 cm W. 37.7 cm
Lent by Museum of the American Indian, Heye Foundation 2/1958

Yellow-painted deerskin with beadwork and multi-colored sash. Pair of flags on upper left side in red and white beads, with simple cross stars in silver. Geometric, curvilinear, and floral designs overall in a variety of colors. Hanging from strings of basket and necklace beads are brass rings, rabbit's foot, small china doll, and small cross. Brass upholstery tacks at top of walnut uprights; cedar cross boards.

71 **HAIR ORNAMENT** c. 1890
SIOUX, South Dakota
L. 82 cm W. 4.8 cm
Lent by Conrad and Elaine Angone

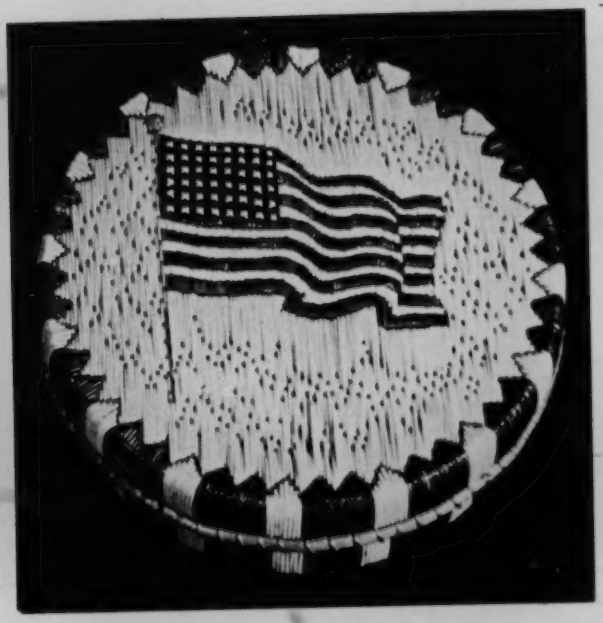
Beadwork, backed with rawhide and printed cotton. Two pairs of flags in red and navy blue, with geometric designs in red, turquoise, and navy blue, on a white background; edged in green beads. Green and red porcupine quills on thongs attached to corners; fringe of tin cones, brass beads, and light-colored horsehair.

72 **"MRS. EUSTACE BELLECOUR"** c. 1915
CHIPPEWA, White Earth, Minnesota
Photograph courtesy of Minnesota Historical Society 6785

Printed flags were frequently manufactured in a continuous roll and then cut into individual flags and attached to short sticks. This dress appears to be made from an uncut roll of flag material.

73. **BOX** c. 1941
Rose Raphael
OTTAWA, Michigan
H. 5 cm W. 16.1 cm
Lent by Little Traverse Regional Historical Society
(Frances Pailthorp Collection)

Porcupine quillwork on birchbark. An unusual heart shape, with the eagle from the Great Seal of the United States on the cover. The brown-tipped quills are natural. Signed on the bottom, "Rose Raphael, Suttons Bay"; stamped on the bottom, "Indian Art Craft, Michigan W.P.A.".

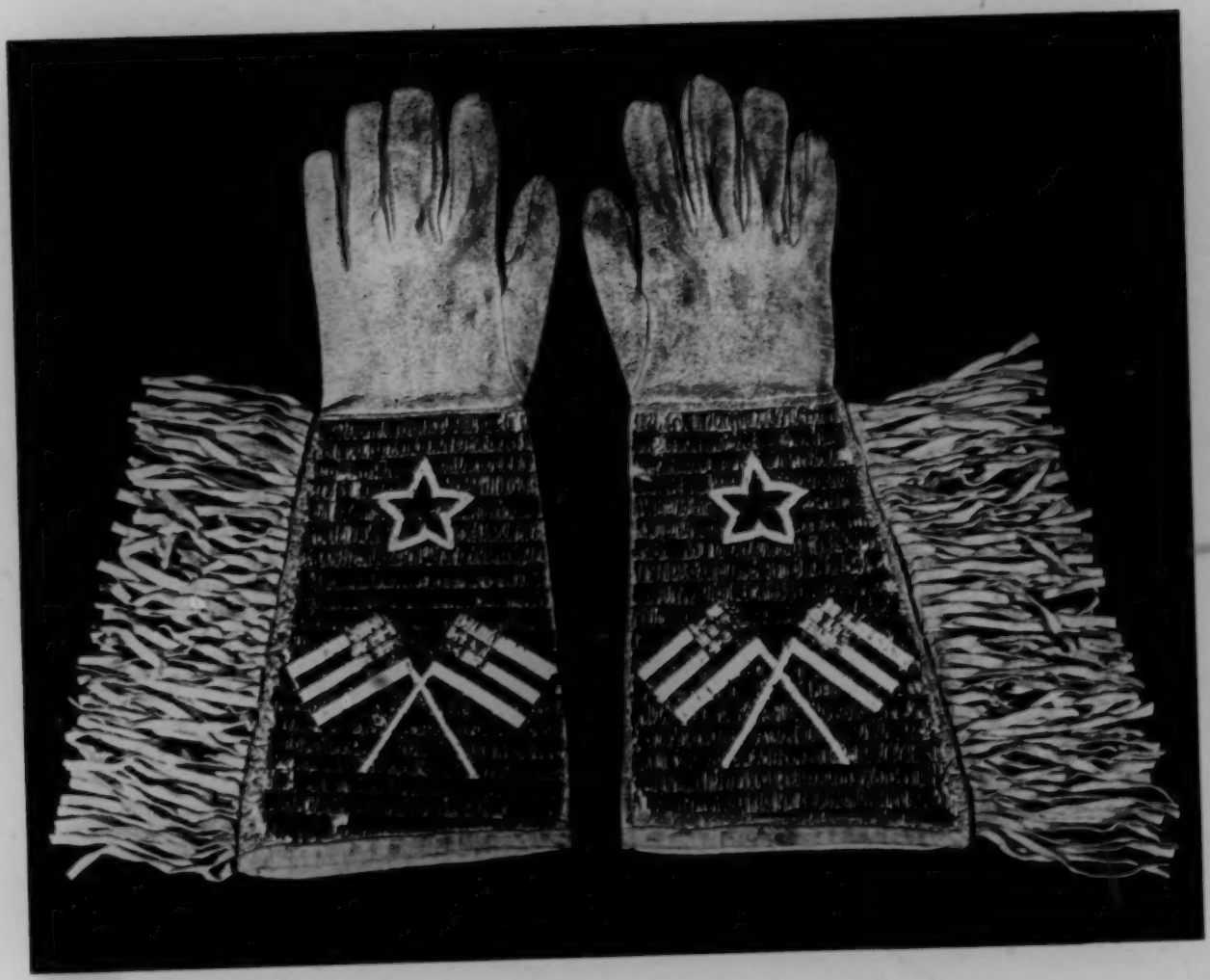


74. **BOX** c. 1940
Grace Theodore
OTTAWA, Peshawbestown, Michigan
H. 5 cm Diam. 15.8 cm
Lent by Little Traverse Regional Historical Society
(Frances Pailthorp Collection)

Porcupine quillwork on birchbark. Completely quilled, with 48-star waving flag on the cover; alternating bands of red, white, and blue around the side. Signed on the bottom, "Grace Theodore. 2600 quills in this box"; stamped on the bottom, "Indian Art Craft, Michigan W.P.A."

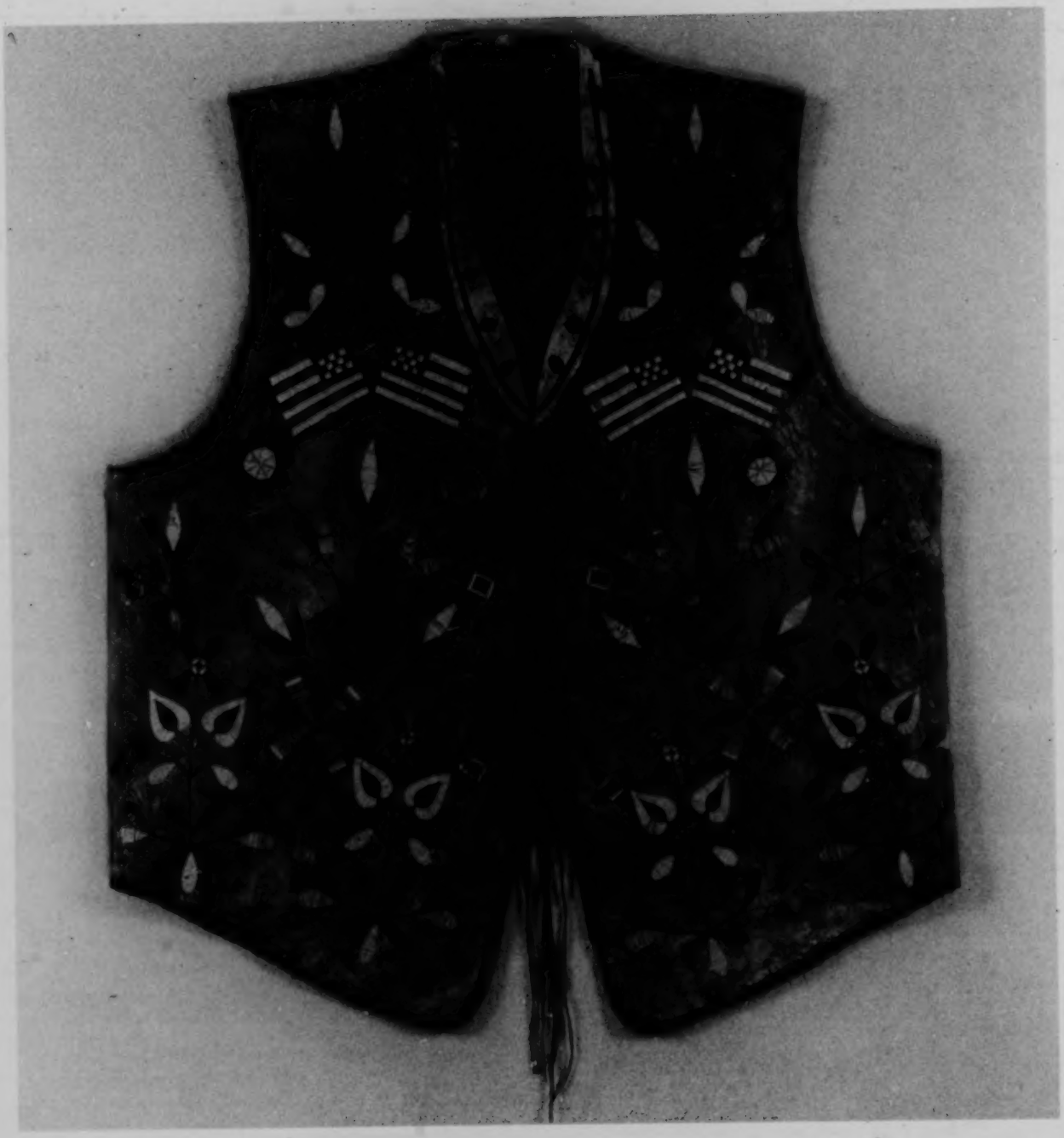
75. **BOX** c. 1938
OTTAWA, Cross Village, Michigan
H. 4.6 cm Diam. 8.2 cm
Lent by Mary Belle Shurtleff

Porcupine quillwork on birchbark. Crossed flags on the cover and four sets of vertical stripes in red, white, and blue on the sides. Produced as part of a W.P.A. art project.



76. **GAUNTLETS** c. 1900
SIOUX, South Dakota
L. 43.5 cm W. 18.5 cm
Lent by Richard W. Edwards, Jr.

Porcupine quillwork on cowhide cuffs, attached to commercially made deerskin gloves. On each cuff, a white, five-pointed star and two crossed flags in red, white, and blue on a red background.



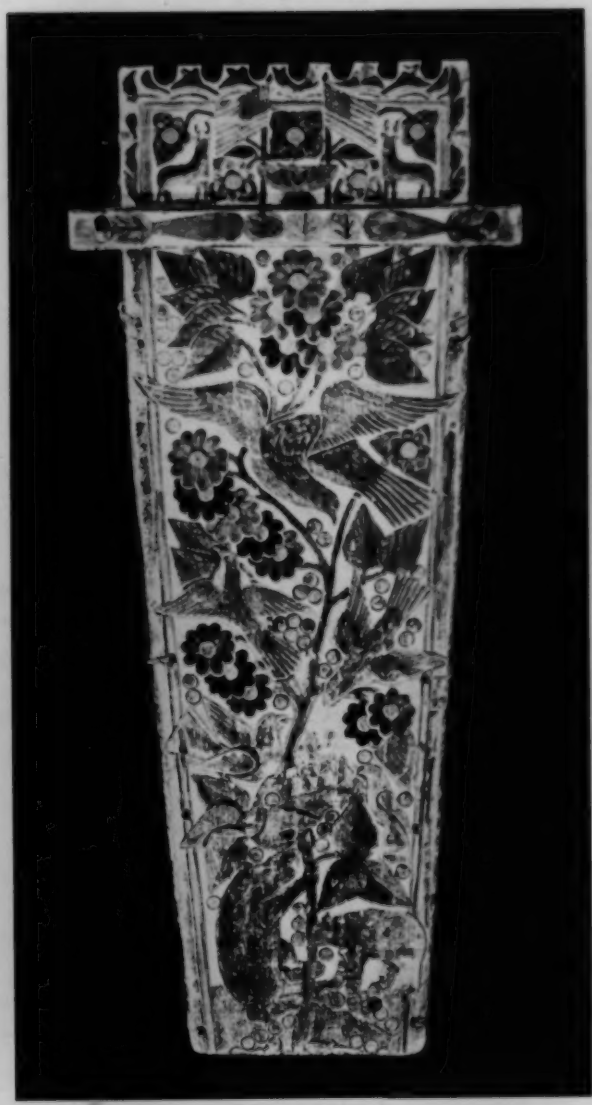
77. **VEST** c. 1890
EASTERN SIOUX, South Dakota
L. 55 cm W. 45.5 cm
Lent by Conrad and Elaine Angone

Deerskin, decorated with dyed porcupine quills in red, purple, white, orange, yellow, blue, green, and pink. Two flags appear on each side of upper front. Remainder of vest is decorated with stylized floral designs, front and back.

78. **SUITCASE** 1902
SIOUX, Cheyenne River Indian Reservation, South Dakota
H. 35 cm W. 47 cm D. 22.2 cm
Lent by Ruth and Mark Sainte-Pierre

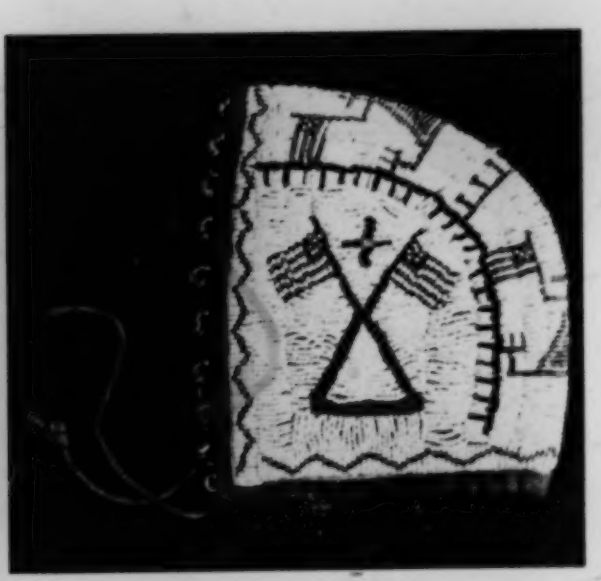
Commercial leather bag, covered with beaded deerskin. On the top are geometric designs in red, green, navy blue, and yellow beads. On each end are four pairs of crossed flags and six, five-pointed, yellow stars outlined in blue. Entire background in white beads.

This bag is quite remarkable in view of the complicated pictographic scenes which are represented. On one side appear the date, 1902, a yellow tepee decorated with navy blue horse tracks, and a woman in a green dress holding on to a rack where meat is drying, with a Golden Eagle overhead. Below the rack, a man sits smoking a pipe, while his son teases a dog by pulling its tail. On the other side are the initials, M.C. (G.?) at the top, an eagle, a wounded buffalo, and a soldier and an Indian, with their horses, shaking hands in friendship.



79. **CRADLEBOARD** 1893
IROQUOIS-MOHAWK, New York
L. 76.5 cm W. 32.9 cm
Lent by Douglas C. Ewing

Carved and painted pine with ash bow. On back at top center, two red, white, and blue flags, back-to-back, on black poles; two deer, five birds, two bear, a fox, and floral design in many colors. On front, "Me 13 1893" is incised.



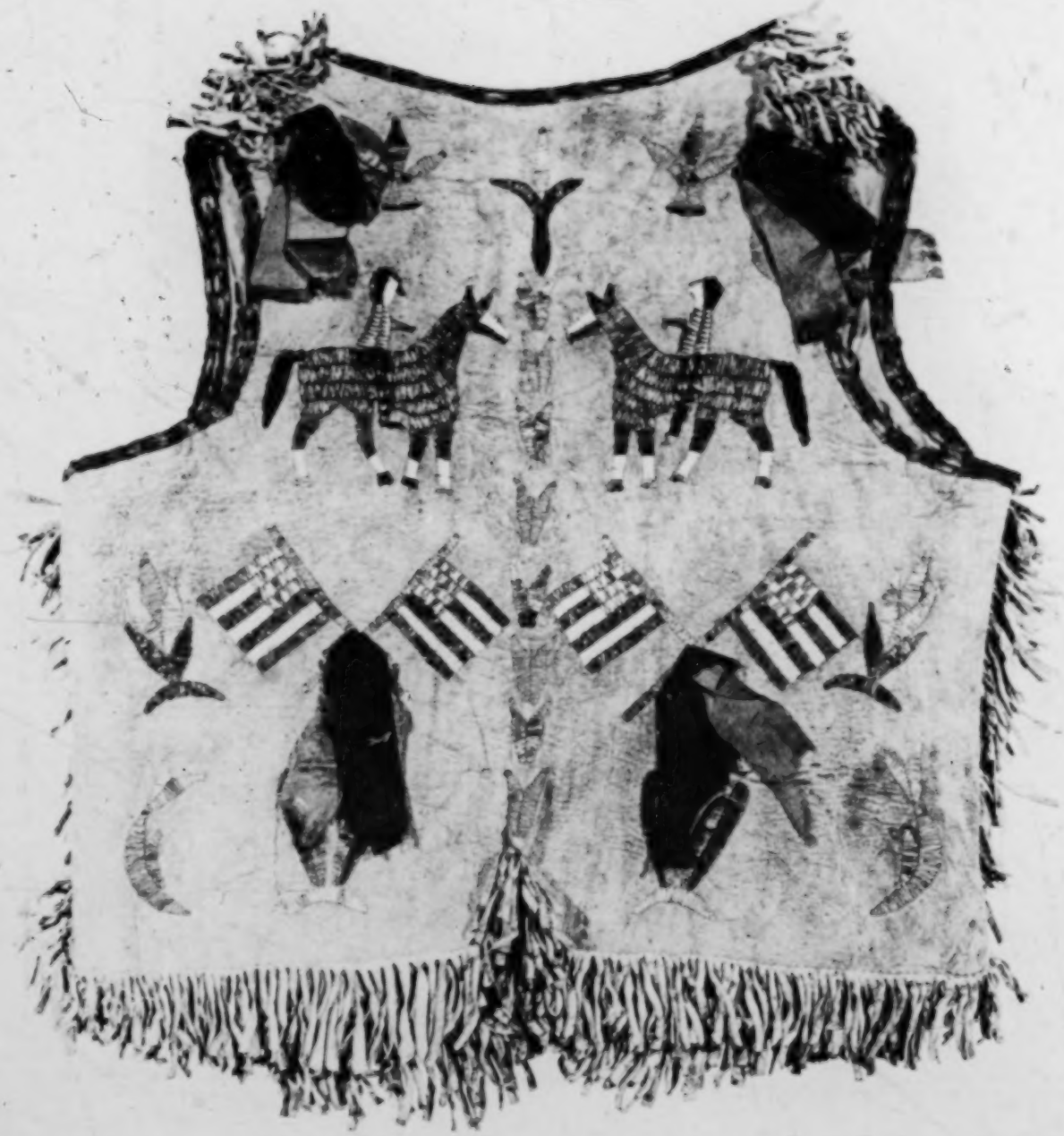
80. **CHILD'S BONNET** c. 1890
SIOUX, South Dakota
H. 18 cm W. 16.4 cm
Lent by Museum of the American Indian, Heye Foundation 15/3248

Beadwork on cowhide, lined with cotton. On sides, on white background, crossed flags in red, white, and navy blue on a green base, under a small cross design in red with yellow center. On top and back, two pairs of flags in red, white, and navy blue; geometric designs in red, yellow, and green. Front of bonnet edged with smoky "basket" beads.

81. **BABY CARRIER** c. 1890
KIOWA, Oklahoma
L. 110.5 cm W. 26 cm D. 26.4 cm
Lent by Robert M. Brewer

Deerskin, with fine-cut beadwork in "lazy" stitch and appliqué; red, yellow, navy blue, light blue, gold, light green, pink, turquoise, black, dark red, and transparent green, pink, and gold beads on a white background. Backboards are walnut, decorated with brass upholstery tacks. Two flags on each side of cradle hood; on the sides are horses, eagles, and typical Kiowa curvilinear designs.

This is an outstanding example of Kiowa beadwork.



82 **CHILD'S VEST** c. 1890
SIOUX. South Dakota
L. 42 cm W. 37 cm
Lent by Peabody Museum of Archeology and Ethnology, Harvard University
38-44-10/12798

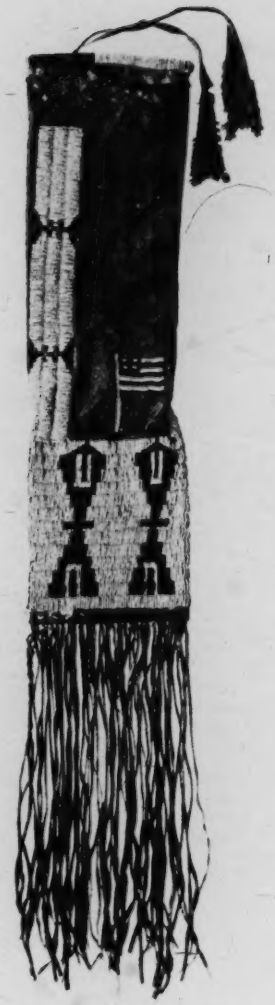
Porcupine quillwork on deerskin. On front, crossed flags in lapel areas; below, in center on each side, a man on horseback carrying flag. Stylized floral designs at bottom; red, white, blue, purple, orange, and turquoise quills. On reverse, two pairs of crossed flags below two figures on horseback, and stylized floral designs; red, white, blue, purple, orange, turquoise, black, and green quills. Gold and purple ribbons attached, front and back.

Collected by Theodore Jewett Eastman, 1888-1916.

83 **TOBACCO BAG** c. 1925
EASTERN SIOUX. South Dakota
L. 68 cm W. 10 cm
Lent by Peabody Museum of Archeology and Ethnology, Harvard University
33-77-10/1777

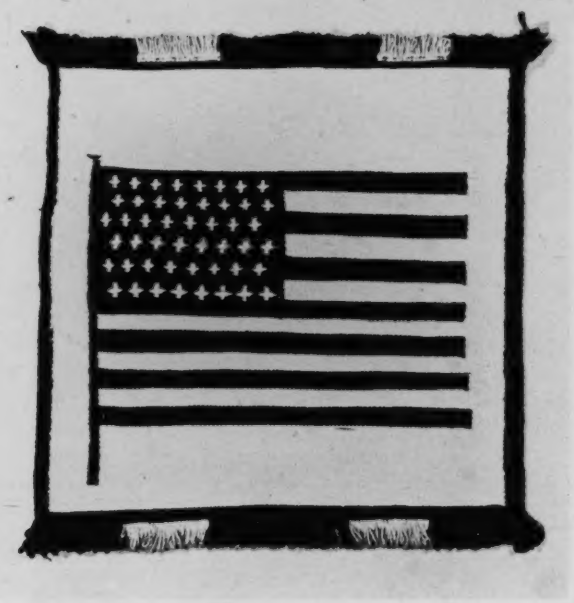
Beadwork on deerskin. On all three sides, an eagle in center in white with gold and orange, with an arrangement above and below of crossed flags and floral design in many colors.

Collected by Charles Alexander Eastman.



84. **TOBACCO BAG** c. 1890
CHEYENNE, Oklahoma
L. 75 cm W. 13.2 cm
Lent by John A. Welsch

Beadwork on cowhide stained with yellow earth paint. On front, flag in red, white, and dark turquoise. Below and at side are geometric patterns in red, yellow, navy blue, dark green, white, and turquoise on a white background. On reverse, geometric patterns in dark turquoise, red, dark green, and turquoise on white. Hanging thongs edged in red and dark turquoise. Top border is red and dark turquoise on white; flap edged in green, navy blue, light blue, and red.



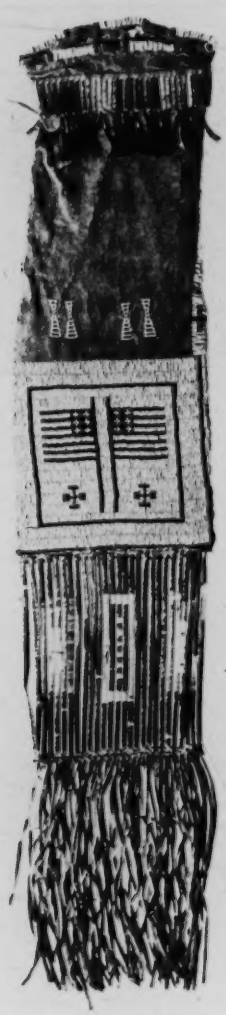
85. **WEAVING** c. 1915
NAVAJO, Arizona
H. 59 cm W. 56.5 cm (23¼ x 22¼ in)
Lent by Conrad and Elaine Angone

Warp count: 10 to the inch
Weft count: 28 to the inch

Machine spun, cotton warp and wool weft; chemically dyed red, two shades of dark blue, and natural white. Flag, on natural background, with thirteen stripes and forty-eight simple cross stars. Fringe at top and bottom in red, natural, and dark blue.

86 **BAG** c. 1930
CHIPPEWA, Lac-du-Flambeau, Wisconsin
L. 25.7 cm W. 19.9 cm
Lent by Illinois State Museum

Loom-woven beadwork attached to deerskin bag. Patriotic eagle with shield appears on each side, in blue, brown, amber, white, yellow, red, and navy blue beads on a clear background; olive branch and arrows in claws of eagle in transparent green, brown, and black beads. Floral designs in green and blue beads in three corners, on each side.



87. **TOBACCO BAG** 1890
SIOUX, South Dakota
L. 98 cm W. 20.5 cm
Lent by Harrison Eiteljorg

Beadwork on cowhide. Two mirror-image flags in red, white, and navy blue enclosed in white square, outlined in red. Reverse, geometric design in green, red, and yellow beads on white background. Above each beaded area, front and back, are two pairs of beaded geometric shapes in green with navy blue, white, and red. Outside edges of upper area beaded in white with green and red. Beaded border at top in white with green, red, and yellow. Porcupine quillwork on rawhide slats at top and base of bag in orange, purple, pink, white, and green. Red-dyed horsehair attached to top row with tin cones. Deerskin fringe at bottom.

88. **TABLE SPREAD (?)** c. 1920
Tribe unknown, Alaska (?)
L. 73 cm W. 73 cm
Lent by Earle B. DeLaittre

Beadwork on moosehide, with caribou hide edging and fringe. Pairs of flags in two opposing corners, and shields in other two. Floral designs in many colors overall. Flags in transparent red, white, powder blue, and navy blue with clear bead stars; shields in turquoise, transparent red, and clear, outlined in navy blue.

89. **SADDLE BLANKET** c. 1910
SIOUX, South Dakota
L. 178 cm W. 59 cm
Lent by Joe O. Eason

Beadwork on cowhide, with a canvas center; backed with cotton muslin. Many pairs of flags arranged around geometric designs, in red, white, navy blue, royal blue, turquoise, amber, green, and some metallic faceted beads on a white background. Quillwork on rawhide slats at each extension, in red, blue-green, and orange; hawk bells and cowhide fringe.

90. **DOUBLE SADDLE BAG** c. 1900
SIOUX, South Dakota
L. 207 cm W. 33 cm
Lent by Chandler-Pohrt Collection

Beadwork on cowhide. On each side, two pairs of back-to-back flags in red, navy blue, and white, and geometric designs in pale turquoise, navy blue, red, and faceted silver, on white background. Lower edges embellished with long fringe and hawk bells.

Bags of this type were tied behind the saddle, and usually had an opening in the center so that they could be used for storage. Since this has no opening, it can be assumed that it was made for decorative purposes.

91. **"BILLY JONES AND STAR-STUDDED TEPEE"**
July, 1905 (06?)
Sumner W. Matteson
GROS VENTRE, Fort Belknap Indian Reservation, Montana
Photograph courtesy of Milwaukee Public Museum 43727

The tepee is decorated with five-pointed stars, a cross, quarter moon, and Thunderbird, and is painted with a background of two colors.

92. **GHOST DANCE SHIRT** c. 1890
ARAPAHO (?), Oklahoma (?)
L. 95 cm W. 80 cm
Lent by Chandler-Pohrt Collection

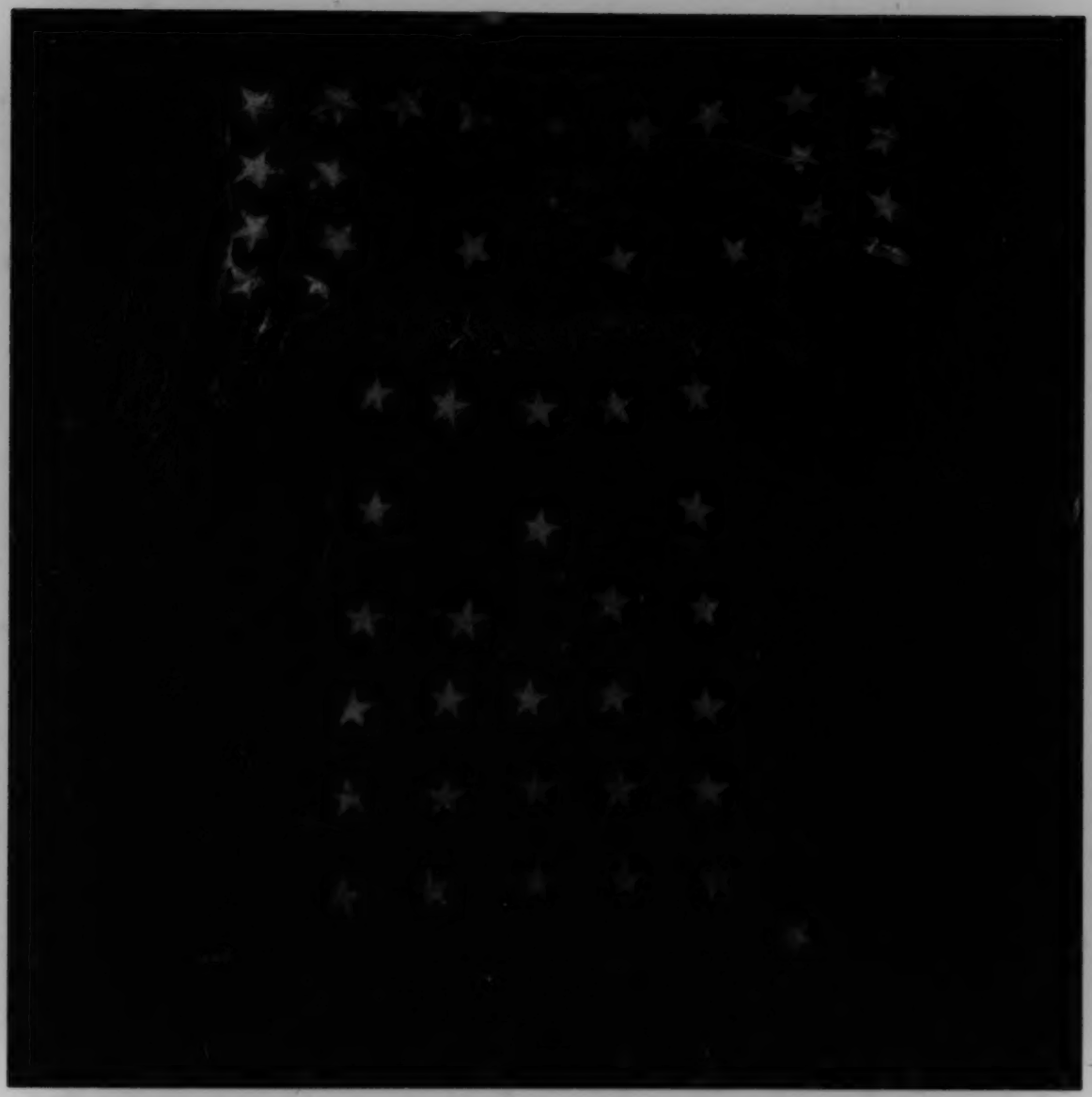
Deerskin, decorated with painted designs of a human figure on the neck yoke, crows, magpies, turtle, and five-pointed stars outlined in red against a blue-green background. Magpie feathers attached to neck tab.

In early Indian representations, stars were usually four-pointed; these are obviously derived from the stars of the flag.

Designs are symbolic of the Ghost Dance religion which spread across the Plains in the late 1880's.

93. **SHIRT** c. 1890
SIOUX, South Dakota
L. 110 cm W. 90 cm
Lent by Ron Bork

Deerskin painted yellow, blue, and green. Front and back neck flaps beaded in white, navy blue, and red. Beaded strips across shoulders and on sleeves — pairs of red, white, and blue flags arranged with geometric designs in green, navy blue, red, and yellow on a white background. Locks of dark brown human hair wrapped in red porcupine quills and attached to beaded strips and front neck flaps.

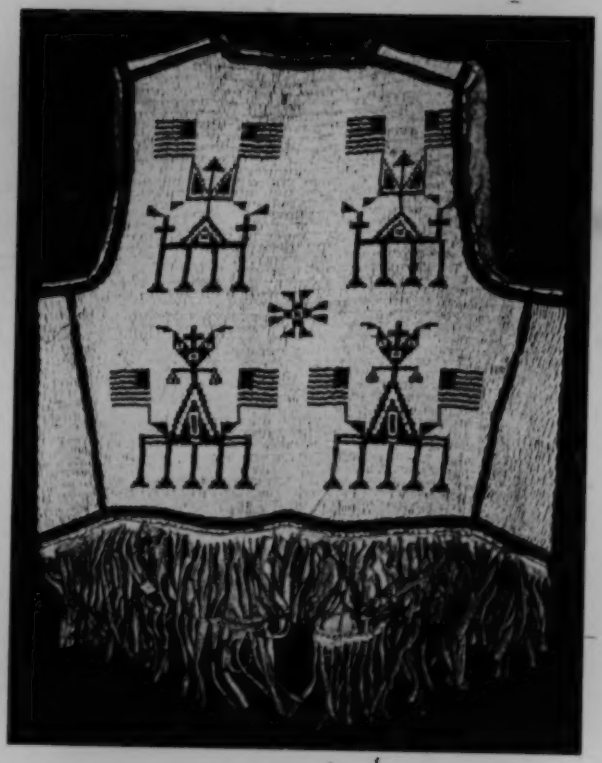


94 **GHOST DANCE DRESS** c 1890
ARAPAHO, Oklahoma
L 135 cm W 99 cm
Lent by Museum of the American Indian, Heye Foundation 2/8374

Paint on deerskin (three pieces). Upper portion medium blue, with five-pointed stars in natural deerskin, outlined in green and red. In center, figure of a woman in red, holding a pipe and tree branch. Above her, a quarter moon in green, and two red and yellow crosses, on either side, a dark blue crow. The skirt portion in red, with five-pointed stars in natural deerskin, outlined in green and yellow. In center, a turtle in green, blue, and red, flanked by two dark blue magpies. Fringe at bottom. The reverse is identical.

Color is commercial powdered paint.

Collected by M. R. Harrington.



95. **VEST** c. 1900
SIOUX, South Dakota
L. 61 cm W. 44.7 cm
Lent by Illinois State Museum
(Thomas Condell Collection)

Beadwork on cowhide, with deerskin fringe. On each side of front, two flags at bottom arranged with geometric designs in red, white, royal blue, faceted brass, and green on white background. Above, geometric designs in same colors. On reverse, four pairs of flags, arranged with four geometric designs, in red, white, royal and navy blue, green, and faceted brass on white. Vest bordered in royal and navy blue.

96. **VEST** c. 1920
SIOUX, South Dakota
L. 60 cm W. 55 cm
Lent by Issy Umscheid, Jr.

Beadwork on cowhide. On each side of front, three flags and geometric designs, in red, green, navy blue, and yellow on white. On back, geometric designs and four flags — two at top are inverted. Red and green ribbons are attached front and back; fringe around bottom and armholes.

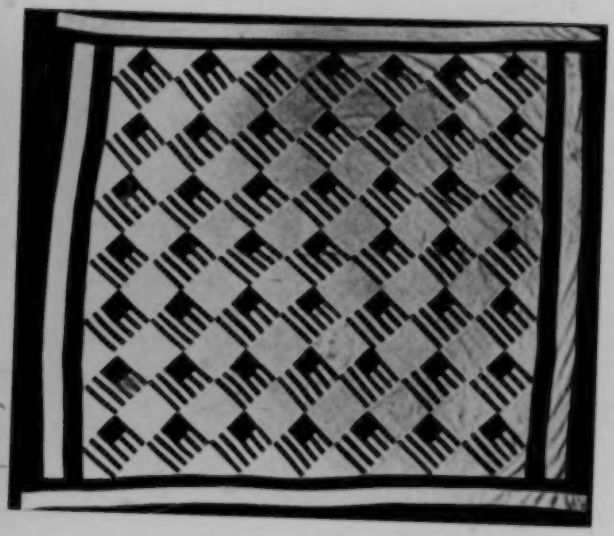
97. **SHIRT** c. 1890
SIOUX, Fort Peck Indian Reservation, Montana
L. 118 cm W. 94 cm
Lent by Earle B. DeLaittre

Yellow-painted deerskin, with blue-green fringe. Beaded crossed flags and geometric designs on shoulder and sleeve strips in red, white, navy blue, and yellow on medium blue background. Deerskin fringe and ermine skins hang from sleeves. The ermine may be a later addition.

98. **QUILT** c. 1970
GROS VENTRE, Fort Belknap Indian Reservation, Montana
L. 200 cm W. 172.5 cm
Lent by George P. Horse Capture

Cotton patchwork. Star of Bethlehem or Eastern Star pattern. In center of blue field, an eight-pointed star in red, white, and blue, with an eagle in the center in brown, white, yellow, and black, with shield on chest in red, white, and blue.

This quilt was made for presentation to a returning serviceman.



99. **QUILT COVER** c. 1950
SIOUX, Rosebud Indian Reservation, South Dakota
L. 203 cm W. 188.5 cm
Lent by George R. Kepley

Patchwork, machine-sewn, unnamed design. Forty-nine flags in red, white, and blue star-printed cotton, arranged diagonally on a white field. Red, white, and blue border.

Quiltmaking is a popular modern craft on many western Indian reservations. They are frequently presented to returning servicemen.

100. **MINIATURE TEPEE COVER** c. 1890
EASTERN SIOUX, South Dakota
H. 49.5 cm W. 86.5 cm
Lent anonymously

Beadwork on deerskin. Flags, five-pointed stars, birds, horses, and hands in turquoise, red, navy blue, white and yellow fine-cut beads.

Probably a toy.

101. **WALL HANGING** c. 1890
SIOUX, South Dakota
H. 83 cm W. 85 cm
Lent by Donald Morris Gallery, Inc.

Beadwork on Hereford calfskin, stained with yellow earth paint. At each end, two pairs of crossed flags in red, white, and blue with vertical stripes. In center, letters of the alphabet are alternately white and green. There is some indication of painted decoration — note the quarter moon and star in lower right; the paint has worn away, but the surface change remains.

103 **"ASSINIBOIN AND GROS VENTRE INDIANS WITH INVERTED AMERICAN FLAG"**
July, 1905 (06?)
Sumner W. Matteson
Fort Belknap Indian Reservation, Montana
Photograph courtesy of Smithsonian Institution
National Anthropological Archives T26516

102 **"THADDEAS REDWATER OR MAYOM"** 1914
DeLancey Gill
CHEYENNE, Montana
Photograph courtesy of Smithsonian Institution
National Anthropological Archives 226-a

Born in 1875, Redwater served at one time as a government interpreter for the Cheyenne. He wears a deerskin shirt decorated with beaded shoulder and sleeve strips, ermine skin, and human hair fringe. The neck is beaded to represent the flag with a single, four-pointed star in the canton. The shirt is probably of Sioux origin.

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

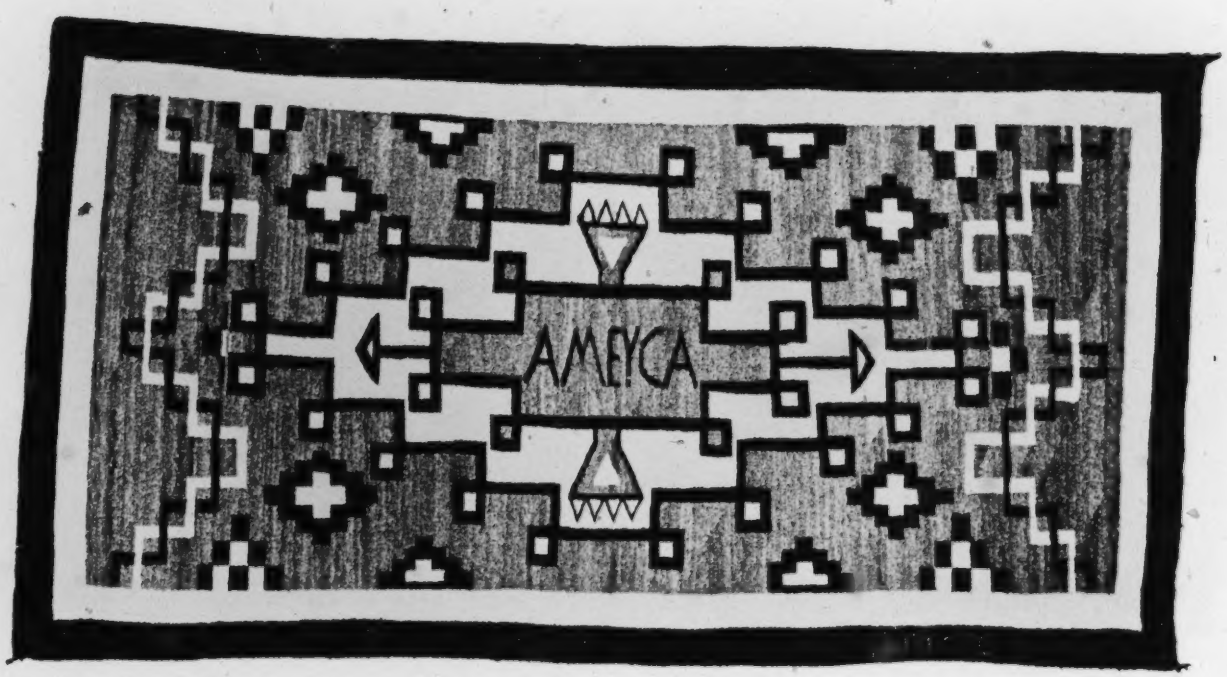
Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General



104. **RUG** c. 1915
NAVAJO, Arizona
H. 109 cm W. 207.5 cm (42 15/16 x 81 3/4 in)
Lent by Mr. and Mrs. Don Spaulding

Warp count: 6 to the inch
Weft count: 25 to the inch

Handspun wool, in natural colors of black, white, and tan. In the center, the word "AMEYCA", which is probably a phonetic version of America.

105 **BELT POUCH** c. 1910
YAKIMA, Washington
L. 12.2 cm W. 11.8 cm
Lent by The Paul Dyck Research Foundation

Beadwork on deerskin. Cavalryman on horseback carrying flag; black, white, red, amber, pink, medium blue, and dark turquoise beads on a pale turquoise background.

106 **BAG** c. 1960
NEZ PERCE or YAKIMA, Washington
L. 17 cm W. 18 cm
Lent by Joe O. Eason

Woven corn husk and commercial cord. Two flags, shield, and eagle in red, white, blue, brown, gray, black, and yellow commercial yarn.

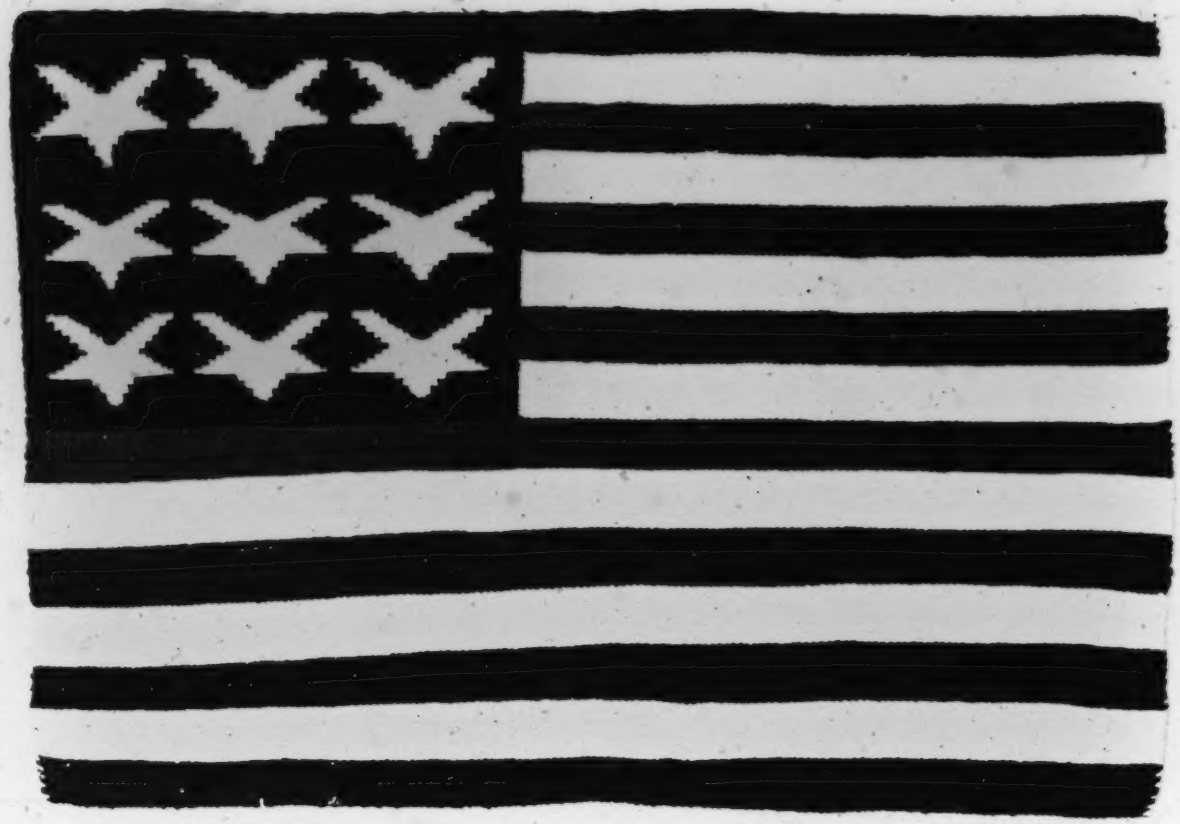
107. **GAUNTLETS** c. 1900
SIOUX, South Dakota
L. 42 cm W. 19.5 cm
Lent by Wyoming State Archives and Historical Department, Museum Division 58.18.30AB

Commercial leather gloves, with added deerskin cuffs. Two pairs of crossed flags in porcupine quillwork on each cuff. Cantons are purple and blue-green.

108. **MOCCASINS** c. 1890
SIOUX, South Dakota
L. 27 cm
Lent by Skip Gentry

Beadwork on cowhide, rawhide soles. Flag on vamp, with geometric designs on sides and tongue. Red, navy blue, medium blue, and yellow beads on white background.

The artistic concept of the flag design is unusual and aesthetically pleasing and well-planned.



109. **WEAVING** c. 1960
NAVAJO, Arizona
H. 89.5 cm W. 126 cm (35¼ x 49⅝ in)
Lent by George R. Kepley

Warp count: 6 to the inch
Weft count: 32 to the inch

Handspun wool, chemically dyed red, white, and black. Flag with nine complex five-pointed stars and fifteen stripes.

110. **HAND DRUM AND DRUM STICK** c. 1900
SIOUX, South Dakota
Drum: H. 6.5 cm Diam. 40.3 cm
Drum Stick: L. 24.3 cm
Lent by University of Colorado Museum, Case Collection 156

Single-headed hand drum: plywood frame covered with calfskin, with a six-pointed star, an eagle, and a shield painted in gold, brown, black, red, white, and blue. The eagle's dark-tipped tail feathers suggest a Golden Eagle.

This type was popular on the Northern Plains.

111. **RATTLE** c. 1890
SIOUX, South Dakota
L. 126 cm W. 8 cm Diam. 7.5 cm
Lent by The University Museum NA 5440

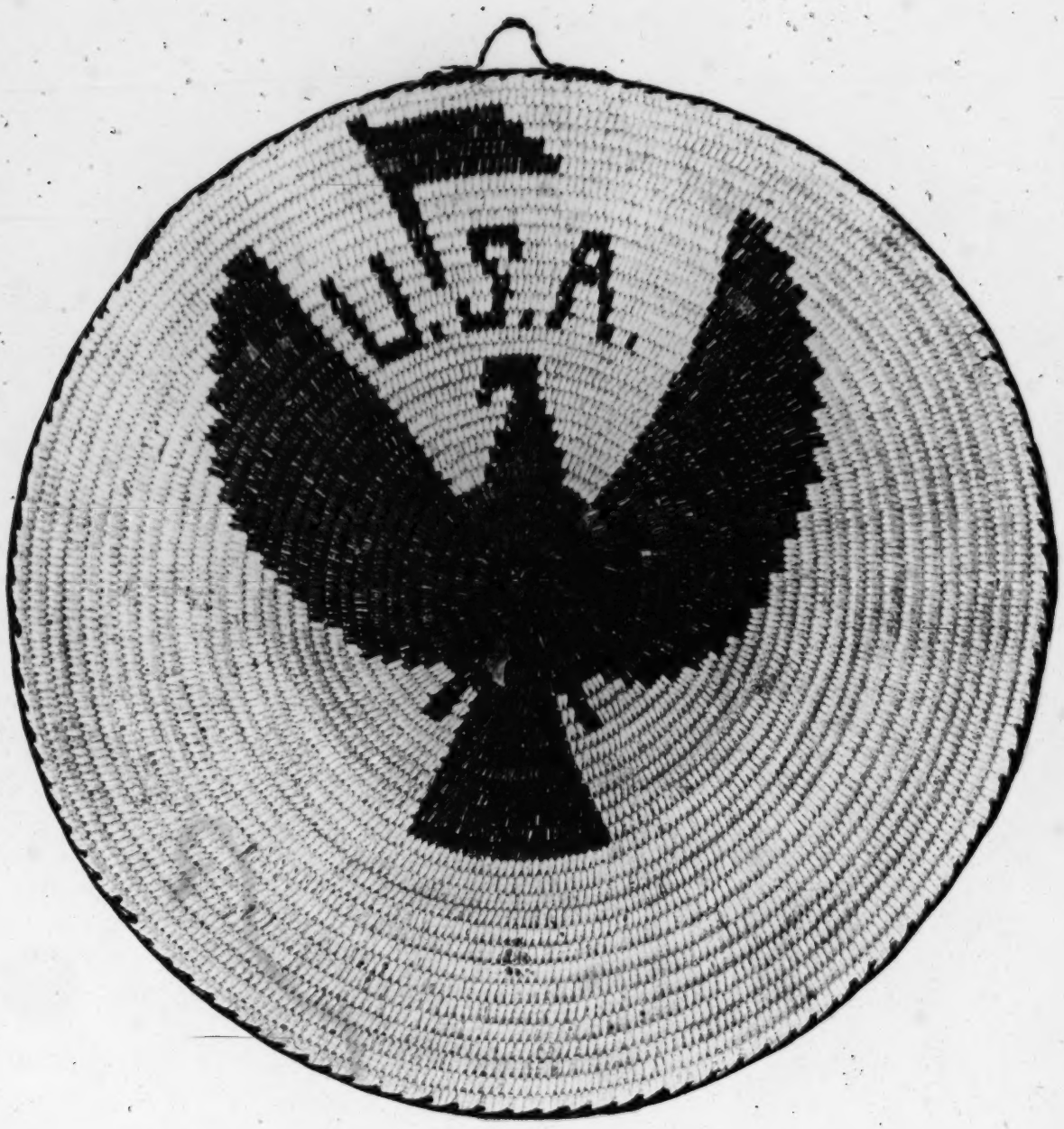
Tin can covered with cowhide and decorated with beadwork. Attached to wooden handle is a long, beaded cowhide flap. Two flags in red, white, and green on the can; two flags and two five-pointed stars on the flap. Lower edge of flap decorated with hawk bells, fringe, and basket beads.

It was common to construct rattles out of tin cans, usually baking powder cans. Rattles of this type are frequently found in Sioux religious bundles.

112. **KNIFE SHEATH** c. 1890
SIOUX (Yanktonai), South Dakota
L. 41.5 cm W. 8.5 cm
Lent by Michael Lyonais

Deerskin, completely beaded on both sides with small faceted beads. Uniquely incorporating a four-flag design with geometric patterns on the front. Abstract designs on reverse, in gold, red, turquoise, black, navy blue, and white. Beaded thongs hanging from bottom tip and each side of top.

A knife sheath is rarely beaded on both sides.



113. **BASKET PLAQUE** c. 1935
PIMA, Arizona
Diam. 31.5 cm
Lent by Edward I. Comins

Coiled wicker and grass. In center, large black eagle with outstretched wings below "U.S.A." and flag in black. Natural background, rimmed in black.

WHITE SWAN

114. **TOBACCO BAG** c. 1895
SIOUX, South Dakota
L. 98 cm W. 14 cm
Lent by Ian M. West

Appliqué beadwork on deerskin. Crossed flags in red, white, and dark turquoise with faceted brass stars; an eagle above in gold, black, dark turquoise, red, dark green, yellow, and white, with a shield on chest in rose and navy blue outlined in dark green. Stars above eagle in red and faceted brass, outlined in light blue; medium blue background. Beaded strips on sides of deerskin area in medium blue with red. Bag trimmed top and bottom in clear and amber, plus medium blue and red beads at bottom. On reverse, beaded pictograph of tobacco bag and an Indian holding a pipe, in many colors on medium blue background. "White Swan" in black beads above. Deerskin fringe.

115. **PIPE BOWL** c. 1890
EASTERN SIOUX, Minnesota
H. 11 cm L. 22.2 cm
Lent by Chandler-Pohrt Collection

Made of catlinite and inlaid with lead; rocker engraving on some of the inlay. Stripes on the shield are indicated by engraved lines. "U.S.A." was stamped or engraved across the upper part of the shield but is now almost obliterated.

The inlaying of pipe bowls by Eastern Plains and Great Lakes people was fairly common. Lead used for casting musket or rifle balls was most commonly used.

116. **Untitled** 1974
Robert H. McMurty (Aquasu or Red Shirt) b. 1950
COMANCHE, Texas
pencil and watercolor on paper
H. 76 cm W. 49 cm
Lent by Richard A. Pohrt, Jr.

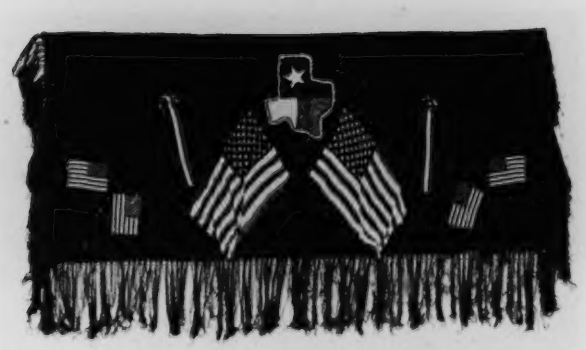
117. **WEAVING** c. 1950
NAVAJO, Arizona
H. 81.5 cm W. 107.8 cm (32⅛ x 47⅜ in)
Lent by Sallie Roberts

Warp count: 8 to the inch
Weft count: 20 to the inch

Handspun wool, chemically dyed red, white, and turquoise with natural dark brown border. Flag with 54 five-pointed stars and twenty-one stripes.

118. **"READING THE DECLARATION OF INDEPENDENCE, JULY 4, 1897"**
John A. Anderson
SIOUX, Rosebud Indian Reservation, South Dakota
Photograph courtesy of University of Oklahoma Press, from "The Sioux of the Rosebud, a History in Pictures", by Jean and Henry Hamilton

Seated man in foreground with beaded blanket strip decorated with flags.



119. **WOMAN'S SHAWL** c. 1958
Carey Moran
SIOUX, South Dakota
L. 149 cm W. 166 cm
Lent by Lessard Collection

Fringed, red wool flannel; decorated in the lower corners with two small pairs of crossed flags printed on cotton and outlined in sequins. In the center, a large pair of crossed flags printed on silk-like fabric, also outlined in sequins. Above is a large piece of red, white, and blue fabric cut to represent the state of Texas, bordered in sequins. Red, white, and blue ribbons attached to rosettes hang on each side of the center area.

Shawls of this type are worn folded in half.

120. **WALL PLAQUE** c. 1938
William H. Norton
OTTAWA, Cross Village, Michigan
H. 22.2 cm W. 21.9 cm
Lent by Mary Belle Shurtleff

Porcupine quillwork on birchbark, mounted on a cedar, shield-shaped plaque; decorated with the eagle from the Great Seal of the United States, with an arrow, in natural and red, at the tip of each wing. Eagle in natural with orange beak and claws; shield on chest in red, white, and blue; holding olive branch in green and red, and arrows in natural, in claws.

121. **BOX** c. 1938
OTTAWA, Michigan
H. 8 cm Diam. 22 cm
Lent by Teysen Talking Bear Museum

Porcupine quillwork on birchbark. Unusually large and completely quilled with an eagle and shield on the cover, inspired by the Great Seal of the United States, in shades of natural, brown, red, white, and green.

Quill length determines how often new quills are added to a design. The perforations where one quill ends and another has been added have been arranged to create an overall pattern.

122. **VEST** c. 1890
SIOUX, South Dakota
L. 50 cm W. 47.4 cm
Lent by George R. Mallette

Beadwork on deerskin. On front, geometric designs in red, navy blue, yellow, and green beads. On reverse, a horse, stylized horse tracks, and two unusual back-to-back flags with vertical stripes. The flags appear to be hung upside down on the poles.

123. **VEST** c. 1890
SIOUX, South Dakota
L. 57 cm W. 49.5 cm
Lent by Joslyn Art Museum 1946.219

Beadwork on deerskin. On front, two figures, each carrying a flag, appearing to represent white men; on reverse, two Indians wearing trailer war bonnets on horseback, with bird figures overhead. Geometric designs along borders and seams. Navy blue, yellow, red, and green beads on a white background; Indian figures, their horses, and flags in fine-cut beads.

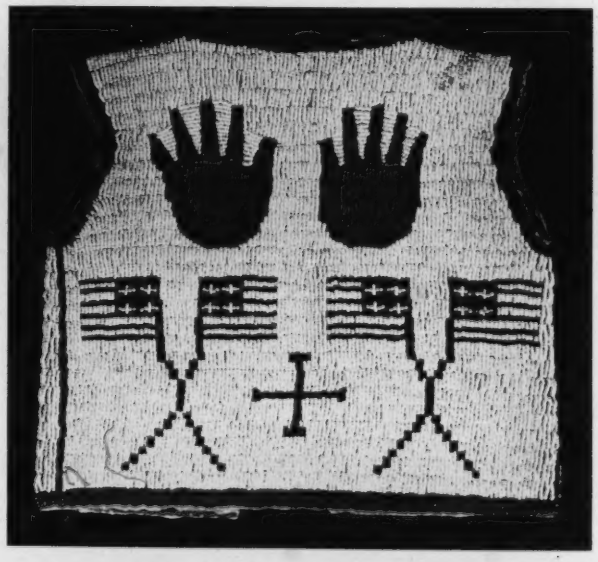
124. **BOY'S VEST** c. 1890
SIOUX, South Dakota
L. 26.7 cm W. 28.8 cm
Lent by Lessard Collection

Beadwork on canvas, lined with cotton cloth. On front, two pairs of crossed flags, with a large, navy blue, five-pointed star above each pair. Reverse, two pairs of crossed flags with a navy blue hand above each pair.

The appearance of hands in a decoration could mean either a person struck an enemy in combat, or a sign of peaceful intent.

125. **BOY'S VEST** c. 1910
SIOUX, South Dakota
L. 30.8 cm W. 37.5 cm
Lent by Mr. and Mrs. James O. Keene

Beadwork on cowhide. On front, geometric design in green, red, royal blue, pink, and amber beads on white background. On reverse, crossed, draped flags above two six-pointed stars, in red, blue, and green; eagle in center above flags, in navy blue and metallic beads on white background.



126. **MOCCASINS** c. 1955
CHEYENNE, Oklahoma
L. 28 cm
Lent by Mr. and Mrs. Benson Lanford

Commercially tanned leather; beads attached with nylon fishline. Decorated with jet bombers on vamp and fighter planes around sides. The "A" on the tongue probably stands for "Air Force".

These were undoubtedly made for a returning serviceman at the end of the Korean War, and are a modern version of depicting one's war service on an item of clothing.

127. **MOCCASINS** c. 1890
CHEYENNE, Montana
L. 25.5 cm
Lent by Mrs. V. H. Rhodes

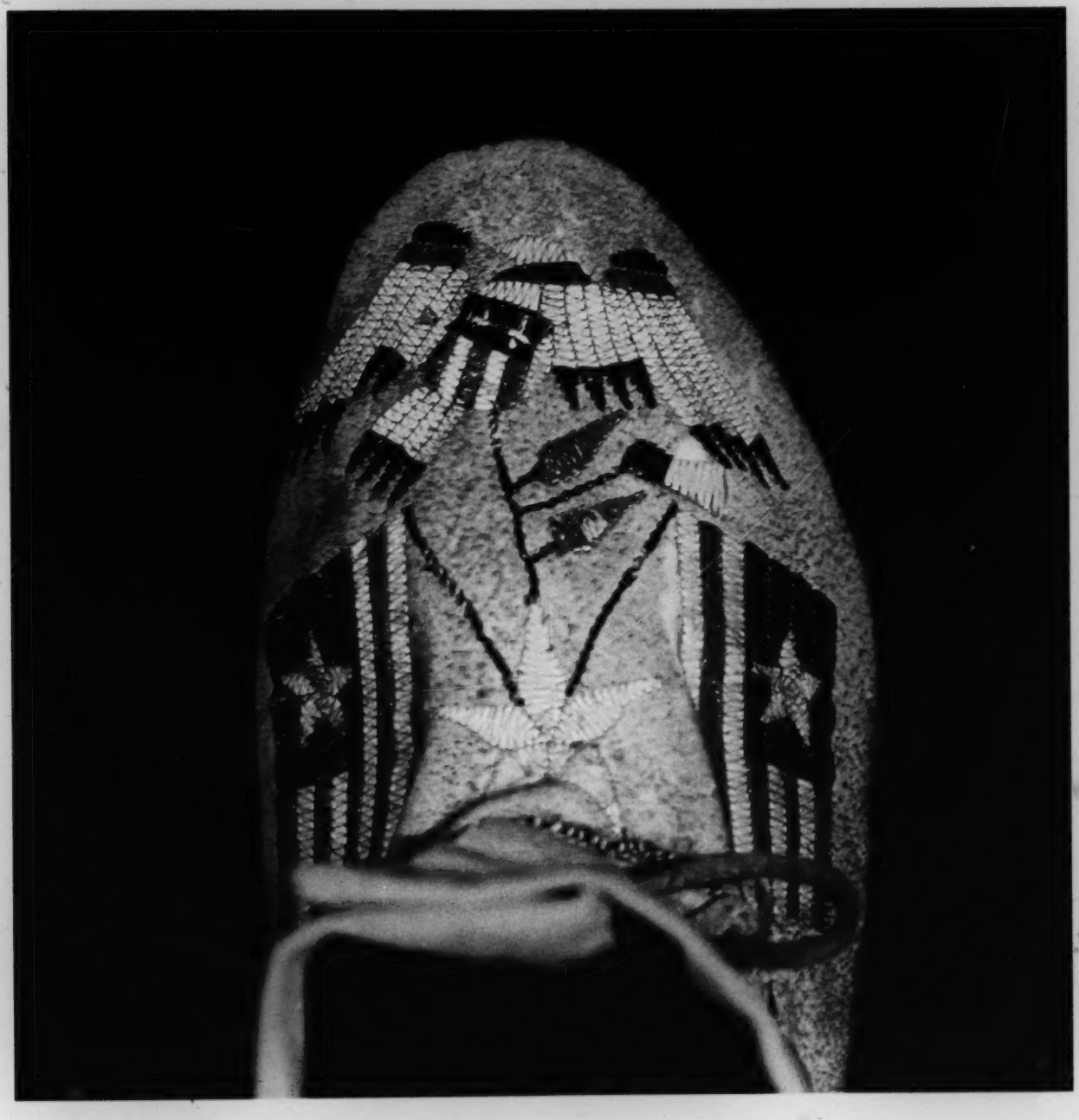
Beadwork on deerskin, with rawhide soles. A single flag on each vamp in red and navy blue on a white background. Geometric designs around lower sides in navy blue and pink.

128. **MOCCASINS** c. 1930
CHEYENNE, Oklahoma
L. 25 cm
Lent by David T. Owsley

Beadwork on deerskin, rawhide soles. Two pairs of crossed flags on each side. On vamp, toe, and sides, a floral design in yellow and transparent turquoise; white background. Red band with navy blue and turquoise at top of beaded area on sides at back.

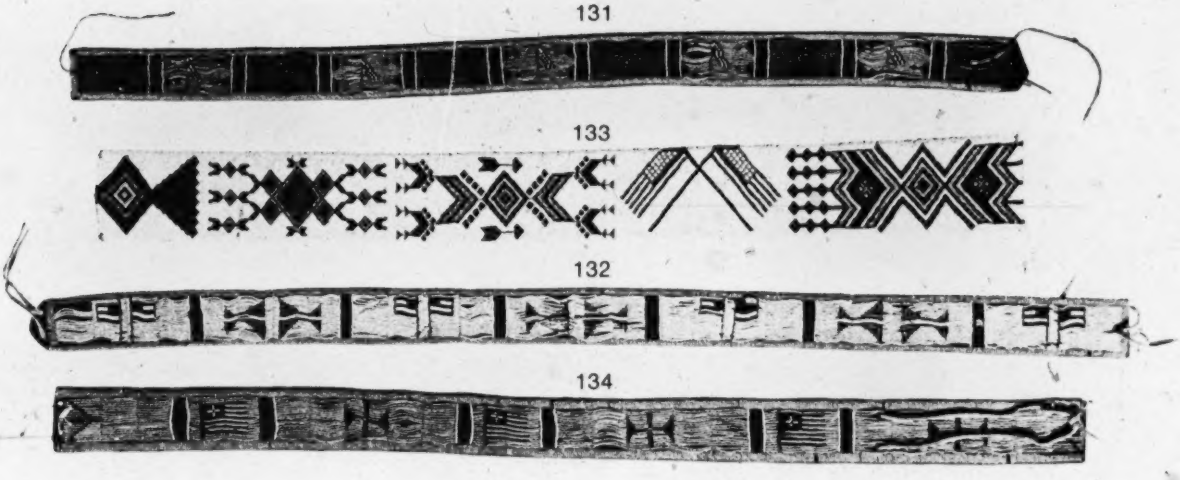
129 **MOCCASINS** c. 1890
SIOUX, South Dakota
L. 29.5 cm
Lent by Mr. and Mrs. Dennis Walsh

Beadwork on deerskin, rawhide soles. Two flags, back-to-back, on vamp, in red, white and navy blue beads on a green background. Three pairs of flags around upper sides, in red, white, and navy blue on green. Geometric designs around lower sides, in red, navy blue, and green on white. Geometric designs on tongue, in red and navy blue on white; red-dyed horse hair tassels.



130. **MOCCASINS** c. 1890
EASTERN SIOUX, South Dakota
L. 25.8 cm
Lent by Chandler-Pohrt Collection 292

Tailored in the standard plains pattern, and made of deerskin with rawhide soles; cotton cloth extensions sewn to the uppers and lined with muslin. The decoration is dyed porcupine quillwork. On the vamp two American flags are represented in red, white and purple with a single star in the canton. Between the flags are a large yellow star, floral designs and an eagle with the shield in red, white, purple, blue-green and yellow. Floral designs are also arranged on the sides.



131. **BELT** c. 1890
Tribe unknown, Idaho-Washington (?)
L. 89 cm W. 5 cm
Lent by Conrad and Elaine Angone

Beadwork on harness leather. A single flag in red, white, and navy blue in each of five yellow rectangles, with geometric designs in green, red, navy blue, and metallic, and bordered in white, red, and navy blue. A double cross in red, metallic, and navy blue in each of six green rectangles, bordered as above. Belt trimmed in turquoise.

132. **BELT** c. 1890
CROW (?), Montana
H. 101.5 cm W. 5.2 cm
Lent by Conrad and Elaine Angone

Beadwork on harness leather. Four pairs of flags in red, white, navy blue, and faceted metallic on light blue background. Geometric designs in navy blue, yellow, and red. Section bands in red with white outline; belt bordered in pink.

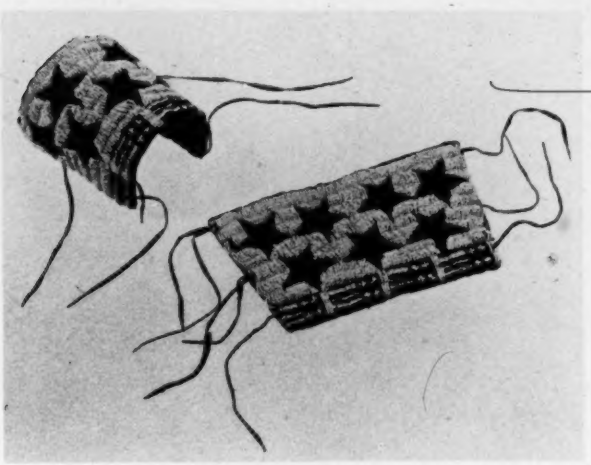
The designs are not typically Crow.

133. **BELT** c. 1890
KICKAPOO(?), Oklahoma
L. 86.5 cm W. 9 cm
Lent by Wyoming State Archives and Historical Department, Museum Division 62.31.58

"Gourd" stitch beadwork, on a paper and muslin backing; a pair of crossed flags and geometric patterns in many colors on a white background.

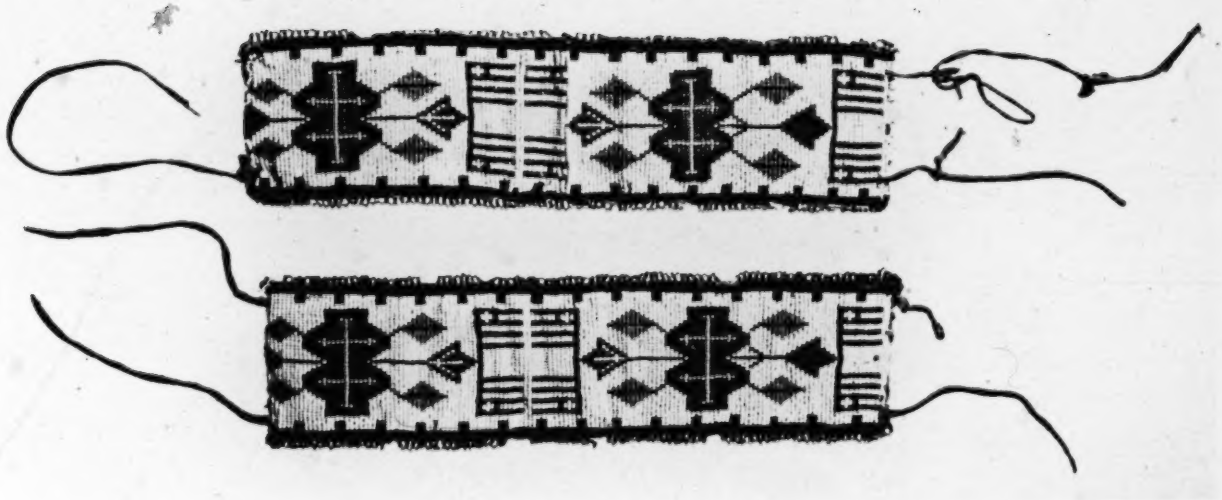
134. **BELT** c. 1890
ASSINIBOIN, Montana
L. 95.5 cm W. 5.8 cm
Lent by Lessard Collection

Beadwork on commercial harness leather. Three flags with single cross for star in cantons, alternating with geometric designs: yellow, green, red, white, and navy blue on medium blue background.



135. **CUFFS** c. 1910
SIOUX, South Dakota
L. 13.5 cm W. 23.6 cm
Lent by Collection of Jonathan and Philip Holstein

Beadwork on cowhide, backed with cotton cloth. Seven large, five-pointed stars in royal blue and amber beads on a white field. On forward edge are four flags in red, white, and navy blue.



136. **ARMBANDS** c. 1910
CHIPPEWA, Minnesota
L. 27.5 cm W. 7 cm
Lent by Mr. and Mrs. Dennis Walsh

Loom-woven beadwork on rawhide. Flags, in red, white, and navy blue, with geometric and floral designs in medium blue, red, two shades of green, and transparent amber on white; black border. Edged in black, transparent red, and orange bugle beads.

A sash was cut to make this pair.

137. **"4TH OF JULY, 1905" -06(?)**
Sumner W. Matteson
GROS VENTRE AND ASSINIBOIN, Fort Belknap Indian Reservation, Montana
Photograph courtesy of Milwaukee Public Museum 112026.

Man on horseback is talking in sign language to a group of dancers seated on the ground. While visiting participants from other tribes would not understand the words of the speaker, sign language was understood by all of the plains people.

Note the flags with fields of 45 stars.

138. **"CHOOSING DANCE WITH FLAG"** 1908
N. A. Forsyth
BLACKFOOT (Piegan). Northwestern Montana
Photograph courtesy of David R. Phillips

Dancers assembled near Sun Dance lodge. Flag has 45 stars.

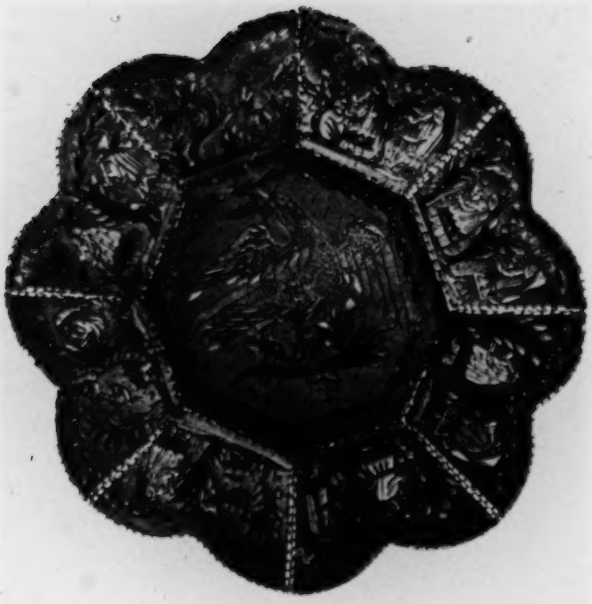
139. **"CHIEF TWO LEGGINGS WITH FLAG"** c. 1919
W. Wildschut
CROW, Crow Indian Reservation. Montana
Photograph courtesy of Museum of the American Indian. Heye Foundation 31070

Preparing to lead the parade at Crow Fair.

140. **"OMAHA OR GRASS DANCE"** c. 1893
John A. Anderson #291
SIOUX, Rosebud Indian Reservation. South Dakota
Photograph courtesy of University of Oklahoma Press, from "The Sioux of the Rosebud. A History in Pictures," by Jean and Henry Hamilton.

141. **PLATE WITH HANDLES** c. 1890(?)
HAIDA, British Columbia or Alaska
L. 18 cm W. 13 cm
Lent by Museum of the American Indian,
Heye Foundation 23/2833

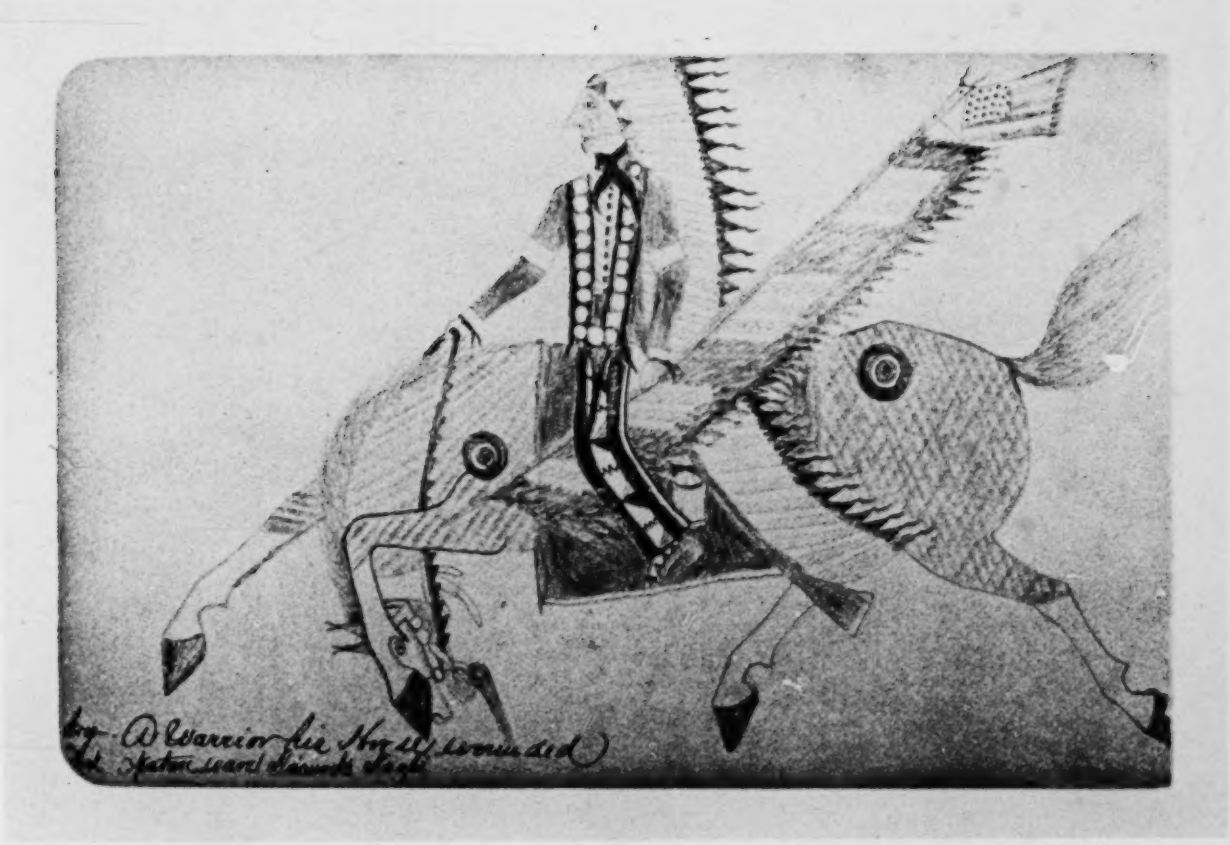
Carved argillite. Eagle grasping arrows in one foot and olive branch in the other. Shield of the United States on its chest.



142. **TRAY** 1857
MICMAC (?), Quebec, Canada
Diam. 24.7 cm
Lent by McCord Museum M16935

Moosehair embroidery on birchbark. An eagle in natural-colored hair in the center, holding an orange bird in its beak and orange arrows in its talons. Olive branch, in orange and green, immediately below. Circled in green laurel leaf pattern. The scalloped, flared edge is made up of separate birch-bark panels, joined with thread and outlined with moosehair wisps lashed to the bark. On the panels, scenes of activity in which all the figures seem to be smoking pipes. An orange and black bird in one of the trees is an interesting feature. The laurel leaf pattern around outside edge.

On reverse, an inscription in ink, indicating the tray was a gift, and the date "7th Feb. 1857."



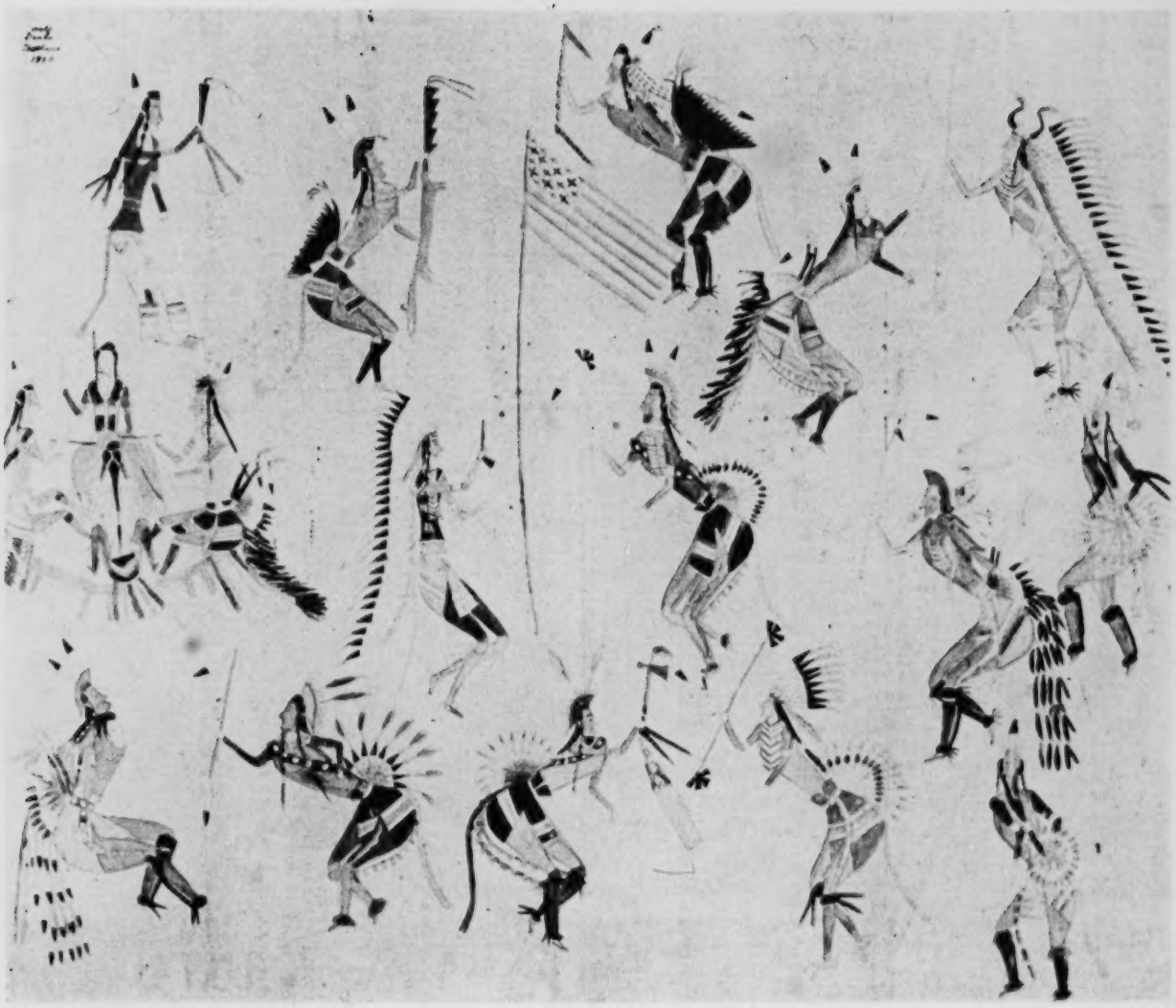
143. **"A WARRIOR, HIS HORSE WOUNDED"** c. 1890
Artist unknown
SIOUX, Rosebud Indian Reservation, South Dakota
H. 14.7 cm W. 22.7 cm
Lent by Chandler-Pohrt Collection

The title of this pictograph is written in English and Sioux at the bottom of the picture.

144. **WOMAN'S DRESS** c. 1900
SIOUX, Pine Ridge Indian Reservation, South Dakota
L. 126.6 cm W. 77 cm
Lent by Museum of the American Indian, Heye Foundation 2/5800

Beadwork on cowhide. Fully beaded yoke and sleeves; background of transparent dark blue, surrounded by bands of red, yellow, and medium blue. At top center, a cross in red, yellow, dark green, and faceted metal. Below, to right and left, two pairs of flags, back-to-back, in red, white, and navy blue, each separated by a five-pointed star in red and white with green. An H-shaped configuration on sleeves in white, red, yellow, medium blue, and faceted brass. Centered, below yoke, a shield in red, white, and royal blue, with bands in white, medium blue, red, and yellow. Small area of beadwork on skirt in many colors. Reverse is the same with exception of the cross.

Collected by F. M. Covert.

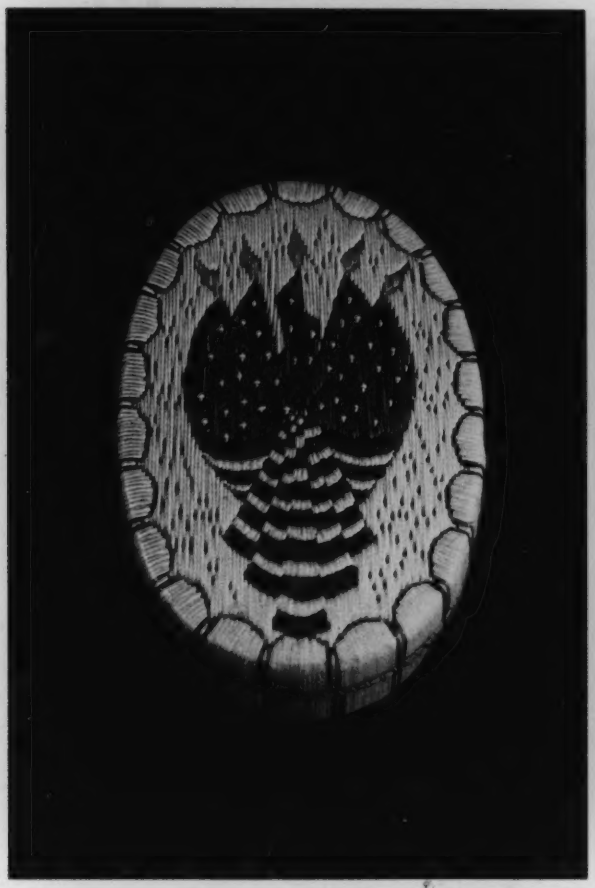


145 **"WOLF DANCE"** 1900
Charlie Washakie
SHOSHONE, Wind River Indian Reservation, Wyoming.
Painting on muslin
H. 90.5 cm W. 107.7 cm
Lent by Los Angeles County Museum of Natural History A.5450.2

Fourteen elaborately dressed Indians dance around a flag, accompanied by four seated drummers at left center. The elongated figures are drawn in a flat, curvilinear style with small heads, hands, and feet. Colors are in soft yellow, green, and blue, with some areas of pink and brown.

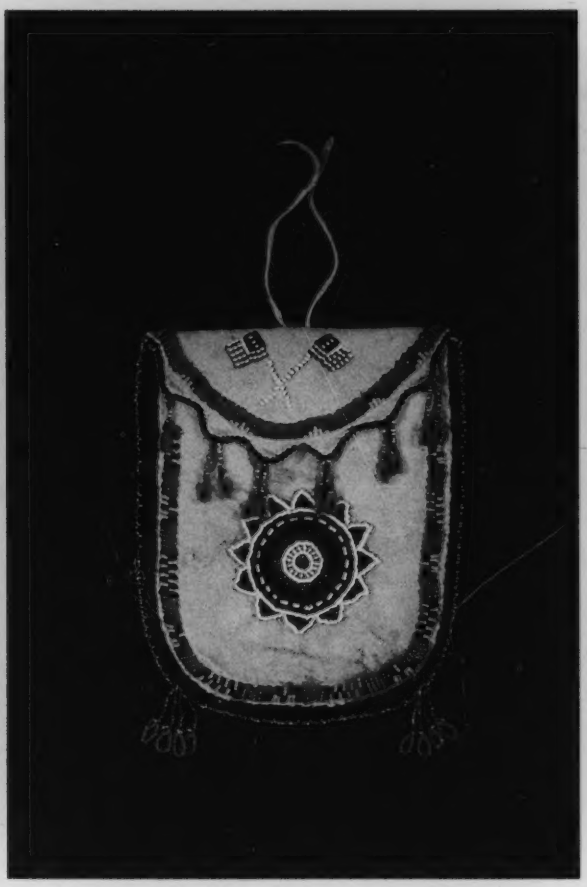
146. **"WOMAN WITH BEADED BLANKET STRIP"**
c. 1900
SIOUX, South Dakota
Photograph courtesy of South Dakota State Historical Society

Flags, eagles, horses, and horse tracks appear in the beaded blanket strip. The designs suggest Eastern Sioux work or influence.



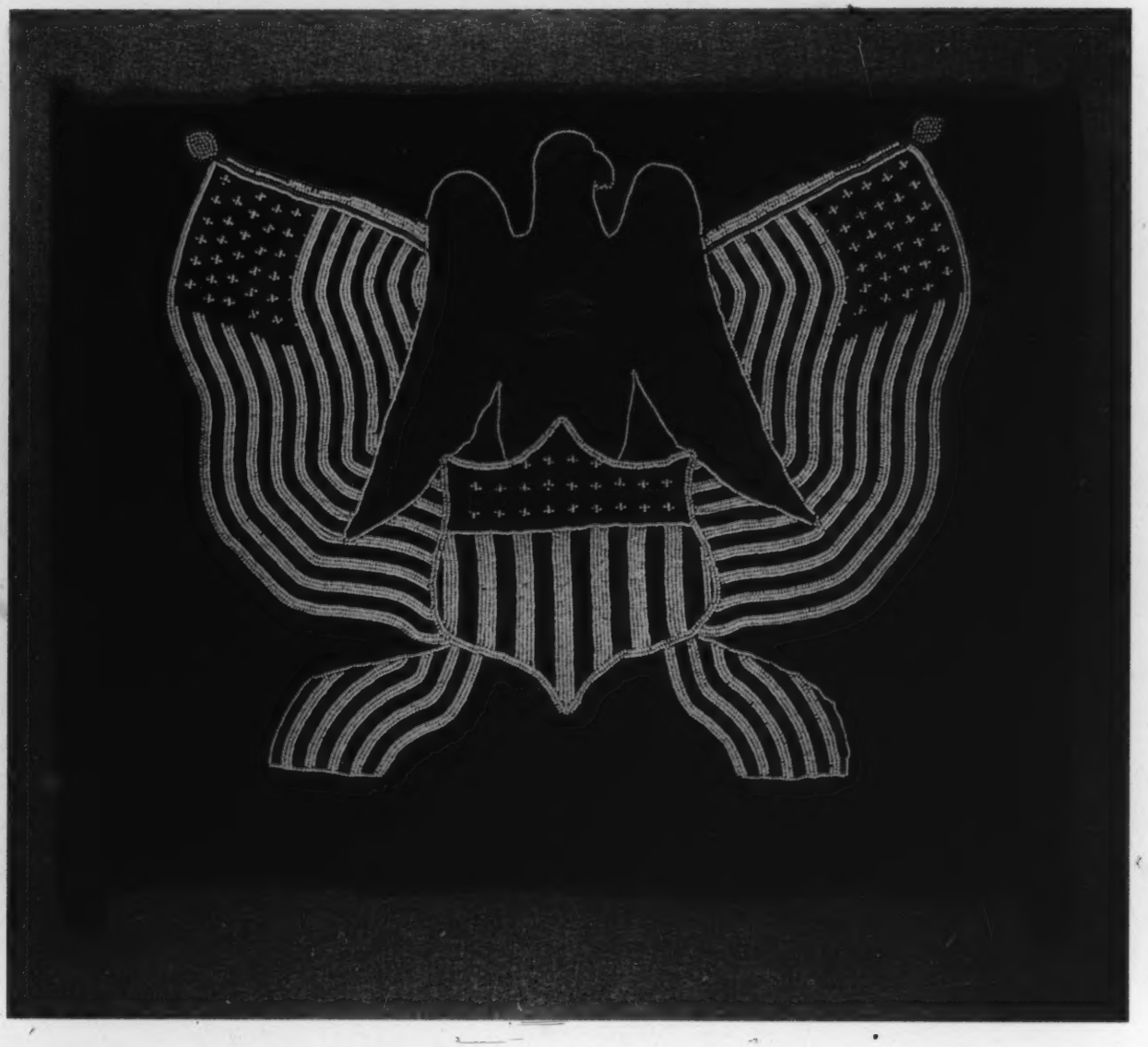
147. **BOX** 1941
Eva Bayle
OTTAWA, Michigan
H. 4.8 cm W. 9.9 cm
Lent by Little Traverse Regional Historical Society
(Frances Pailthorp Collection)

Birchbark, completely covered with porcupine quill-work. Unusual arrangement of five flags on the cover, and red, white, and blue bands at intervals on the sides. Signed on the bottom, "Eva Bayle, Cross Village, 1941"; stamped on the bottom, "Indian Art Craft, Michigan W.P.A."



148. **BELT POUCH** c. 1900
KIOWA, Oklahoma
H. 15.5 cm W. 11.5 cm
Lent by Joseph Rivera

Beadwork on yellow-painted deerskin. On the flap, crossed flags in red, white, and navy blue; bordered in turquoise, yellow, transparent red, and black beads, with silver and turquoise bead fringe. On the bag, central geometric design in turquoise, white, transparent red, navy blue, and green beads; bordered in turquoise, transparent red, yellow, and navy blue. Edged in silver beads, with silver and turquoise bead fringe at lower corners.



149. **BREECHCLOTH** c. 1890
WINNEBAGO, Nebraska
L. 37.2 cm W. 48.2 cm
Lent by Chandler-Pohrt Collection

Beadwork on navy blue wool trade cloth with red ribbon edging and selvage finished with four gold stripes. Eagle in transparent green beads outlined in white; star on chest in transparent yellow and navy blue beads. Draped flags and shield in red, white, and navy blue beads; gold flag poles.

150. **WOMEN'S LEGGINGS** c. 1890
SIOUX, South Dakota
L. 41.2 cm W. 39.5 cm
Lent by Mr. and Mrs. Paul Rabut Collection

Beadwork on cowhide. On center strip, flags alternating with crosses, in red, white, navy blue, and faceted metallic beads. On sides and back, pairs of flags arranged around center crosses, in red, navy blue, turquoise, and transparent yellow on white. Green border at bottom, and edged with navy blue beads.

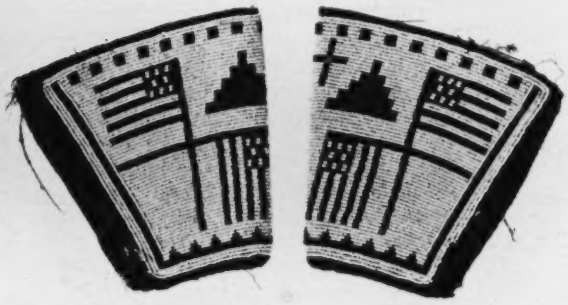
151. **SHOULDER BAG** c. 1890
WINNEBAGO, Wisconsin
L. 89 cm W. 31.5 cm
Lent by Arthur Silberman

Loom-woven beadwork. Crossed flags on shoulder strap and bag, with six-pointed stars in cantons; small single flags on tabs. Scattered six-pointed, white stars in red, blue, and green on white background.

Bags with partially off-set straps are generally considered to be of Winnebago manufacture.

152. **CUFFS** c. 1920
YAKIMA (?), Washington
L. 17.5 cm W. 14 cm
Lent by Mr. and Mrs. Dennis Walsh

Applique beadwork on canvas. On outer half, crossed flags in red, white, and two shades of green on light turquoise background. On inner half, stylized floral designs in red and apple green.



153. **CUFFS** c. 1910
CREE, Rocky Boy's Indian Reservation, Montana
L. 15.5 cm W. 16.5 cm
Lent by Mr. and Mrs. Dennis Walsh

Applique beadwork on cotton cloth, backed with cardboard. On each cuff are two pairs of crossed flags in red, white, and blue with dark turquoise flagpoles; geometric designs in red, yellow, two shades of green, black, and clear beads on a white background.

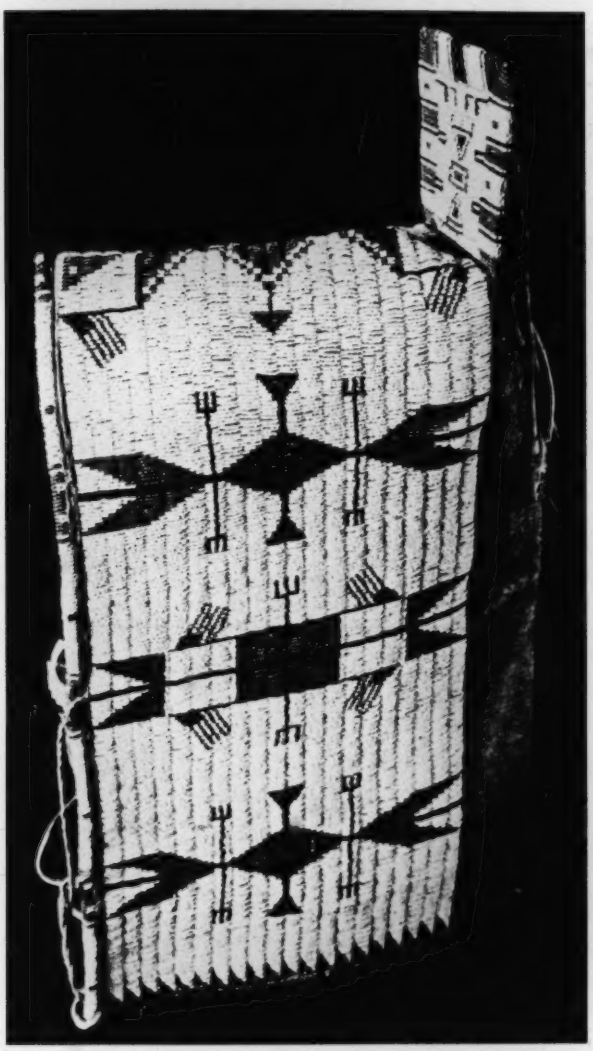
154. **TROUSERS** c. 1890
SIOUX, South Dakota
L. 98 cm W. 48 cm
Lent by Skip Gentry

Beadwork on deerskin. The front of each leg is solidly beaded: on a medium blue background, four pairs of crossed flags in red, white, and navy blue on red staffs. Between each pair is a green, five-pointed star outlined in navy blue. Side border is a repetitive geometric design in red, white, and navy blue. At bottom are step-triangles in red, navy blue, yellow, and green.

155. **FLAG** c. 1850
Mr. and Mrs. Leon Nawimashkote
OTTAWA (Arbre Croche). Cross Village. Michigan
L. 122 cm W. 183 cm
Lent by Mary Belle Shurtleff

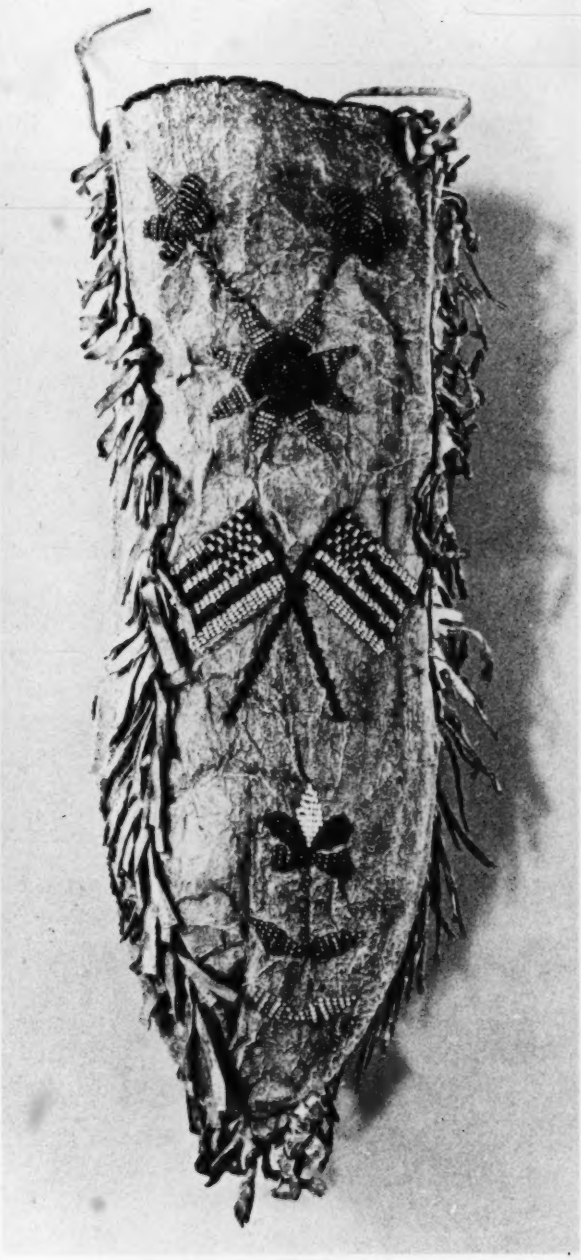
Hand-sewn. Thirteen stripes; in the canton, nine stars and an eagle in white, with arrows in one foot and an olive branch in the other. The eagle is reminiscent of the type found on old military buttons. Red trade cloth, and a red and black calico print have been used as repair material.

Leon Nawimashkote was the son of Chief Joseph Nawimashkote, the last official chief of the Arbre Croche Ottawas, who died in 1857 at ninety years of age. This unique flag was kept in the family, passing from the makers to their son, Leo Nawimashkote. For many years, it was flown in Cross Village on special days, and was carried by the Ottawa Indians during parades and celebrations.



156. **BABY CARRIER** c. 1890
SIOUX, South Dakota
L. 87 cm W. 11 cm D. 26.5 cm
Lent by Wyoming State Archives and Historical Department, Museum Division 58.18.45

Beadwork on cowhide. On the top, four flags arranged around a central geometric design. On sides, four flags arranged around central square design, flanked by large geometric designs. Red, green, navy blue, and iron beads on a white background.



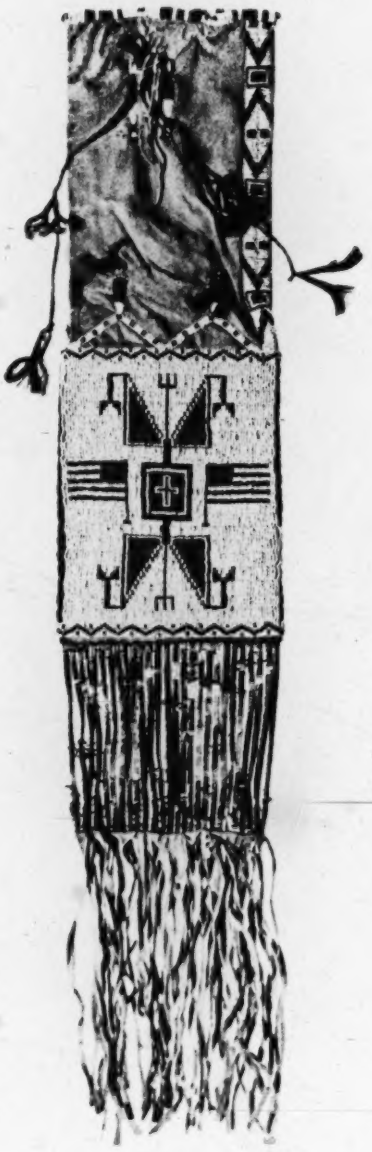
157. **TOBACCO BAG** c. 1890
EASTERN SIOUX, South Dakota
L. 35.7 cm W. 10 cm
Lent by Earle B. DeLaittre

Beadwork on calfskin. One pair of crossed flags in navy blue and clear, with red and turquoise stripes. Remainder in many-colored floral designs.

158. **TOBACCO BAG** c. 1890
SIOUX, South Dakota
L. 53 cm W. 14.3 cm
Lent by Leland and Crystal Payton

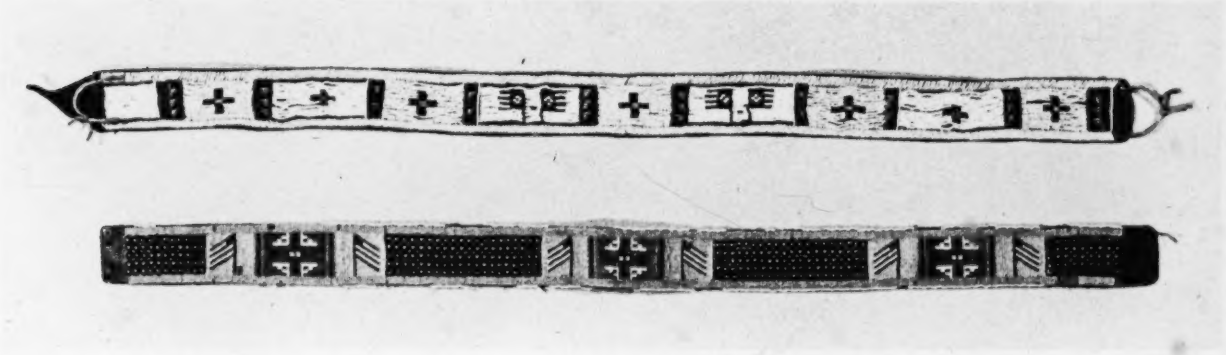
Pictograph-like figures in beaded area at base of bag, representing combat between man on horseback and figure on foot armed with bow. Reverse, man on horseback, probably "counting coup" on three women. Above beaded panel on each side are two back-to-back flags on poles. Fine-cut beads in navy blue, pink, red, green, yellow, and amethyst. Rawhide slats at bottom decorated with red porcupine quillwork. Fringe missing.

"Counting coup" means the act of acquiring an honor in action against an enemy.



159. **TOBACCO BAG** c. 1900
SIOUX, South Dakota
L. 89 cm W. 17.5 cm
Lent by Conrad and Elaine Angone

Beadwork on cowhide. Two flags arranged on either side of a geometric design, in navy blue, red, medium blue, green, and faceted metallic beads on a white background. Geometric designs on sides, top, and reverse. Porcupine-quilled slats at base of bag, in red, purple, gold, and white; deerskin fringe.



160. **BELT** c. 1890
ASSINIBOIN (?), Montana
L. 88 cm W. 4.8 cm
Lent by Skip Gentry

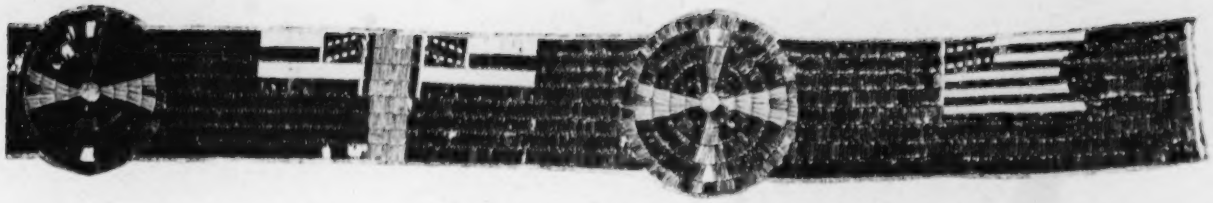
Beadwork on commercial leather. A pair of back-to-back flags in red and navy blue in each of two white rectangles, bordered in navy blue, red, light blue, and yellow. A geometric design in red, navy blue, and yellow in each of two white rectangles, bordered as above. Between each white rectangle, a geometric figure in black with medium blue or yellow center on light blue background.

161. **BELT** c. 1900
Tribe unknown
L. 84.2 cm W. 4.8 cm
Lent by Earle B. DeLaittre

Loom-woven beadwork and panels of brass upholstery tacks on commercial leather. Flags in red, white, and navy blue with green poles on powder blue background. Geometric designs in navy blue, light turquoise, red, and white on green. Bordered in pink, and edged with light turquoise beads.

162. **BAG** c. 1900
SIOUX, South Dakota
L. 24 cm W. 17.6 cm
Lent by Wyoming State Archives and Historical Department, Museum Division 59.74.6

Beadwork on cowhide, lined with cotton. On front, two flags on either side of a five-pointed star in red, royal blue, and white, on white. "J O E" appears in upper right corner in royal blue, with royal blue anchor design at left. On reverse, geometric designs in royal blue and red on white. Handle in red, green, pink, and amber; bag bordered in pink and green.



163. **BLANKET STRIP** c. 1890
SIOUX, South Dakota
L. 139 cm W. 8.2 cm
Lent by The University Museum L-84-1171

An outstanding example made of deerskin and decorated with porcupine quills. Of special interest is the use of only white and purple quills in the flags and guidons.

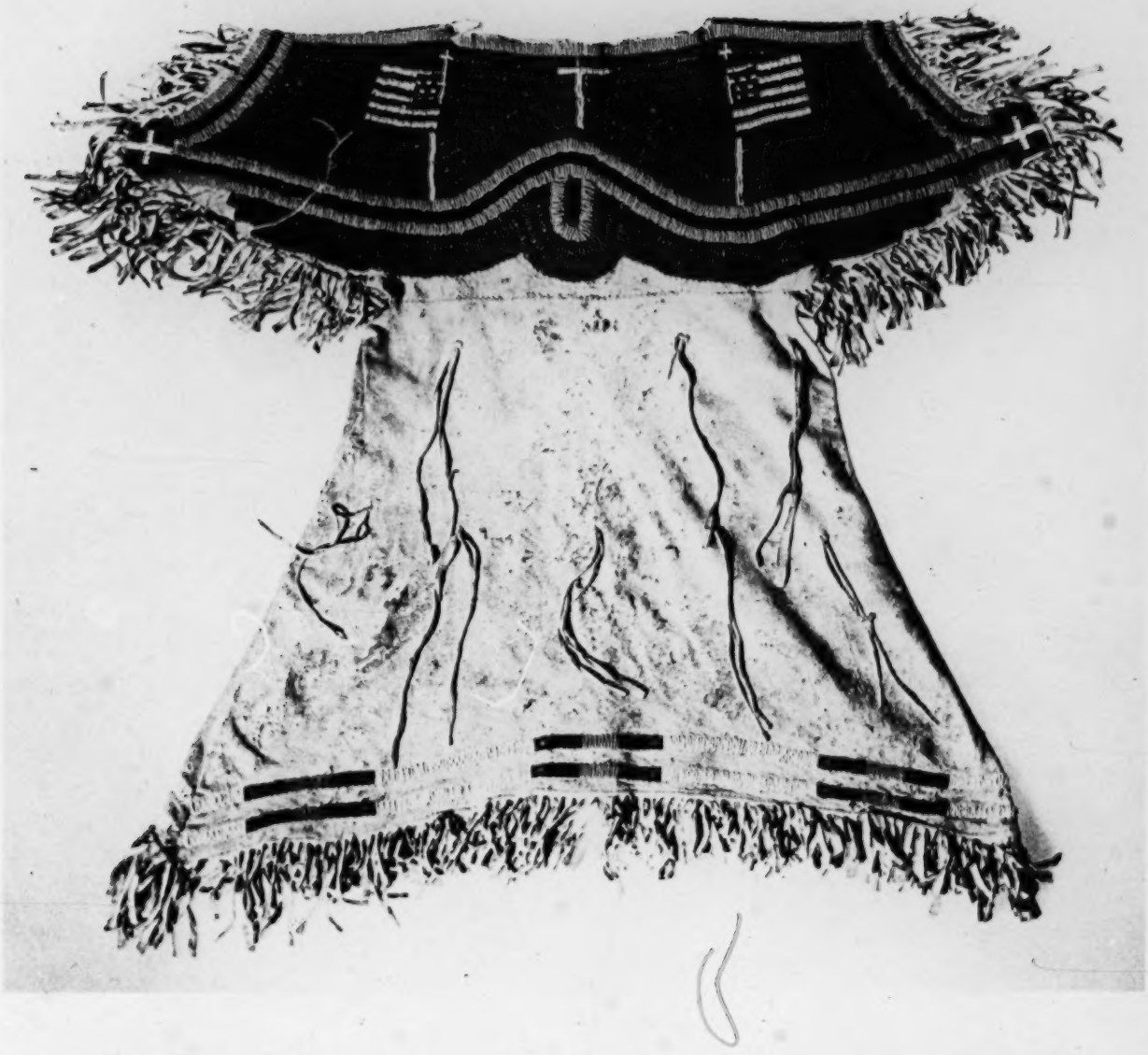
Collected by A. H. Gottschall, near White River.

164. **MOCCASINS** c. 1890
CHEYENNE, Oklahoma
L. 27.2 cm
Lent by Conrad and Elaine Angone

Beadwork on deerskin, with rawhide soles. Pair of back-to-back flags in red, navy blue, and yellow on each toe; checkerboard designs on vamps in red, green, navy blue, and yellow on white background. Geometric designs around sides in navy blue, green, red, and faceted brass beads. The use of metallic beads by the Cheyenne is not common.

165. **MOCCASINS** c. 1890
SIOUX, South Dakota
L. 22.7 cm
Lent by Conrad and Elaine Angone

Beadwork on cowhide. On vamp, two flags, back-to-back, in red, white, and royal blue with green poles on a royal blue background. A white stripe with red and navy blue geometric designs runs between the two flags. Around the sides, geometric designs in red, turquoise, and navy blue on white. Border in pumpkin color near sole. On sole, navy blue thunderbird on pink; geometric designs in turquoise, navy blue, green, and pink on yellow.



166 **GIRL'S DRESS** c. 1890
SIOUX, South Dakota
L. 69 cm W. 64 cm
Lent by National Museum of Natural History, Smithsonian Institution 200,633

Beadwork on deerskin. Flags on a navy blue background, front and back. The yoke is cut in the classic Sioux manner, with "scalloping" at upper edge of sleeves. The lower area of the yoke is beaded in a manner that illustrates the old way in which skins were cut to fabricate a dress: that is, the natural contour of the skin is the determining factor in the pattern of the garment. On bottom are two narrow bands of beadwork in transparent red, navy blue, yellow, white, and medium blue.

167. **TOBACCO BAG** c. 1890
SIOUX, South Dakota
L. 98 cm W. 20 cm
Lent by The Berkshire Museum

Beadwork on deerskin. On each side are two pairs of mirror-image flags, in red, green, and navy blue beads, above and below two deer, in navy blue and yellow. Geometric designs on edges, in navy blue, red, green, and yellow beads on a white background. Porcupine quillwork on rawhide slats in red, yellow, and purple; fringe below.

168. **TOBACCO BAG** (incomplete) c. 1900
SIOUX (Oglala), South Dakota
L. 56.5 cm W. 17 cm
Lent by Ralph Olson

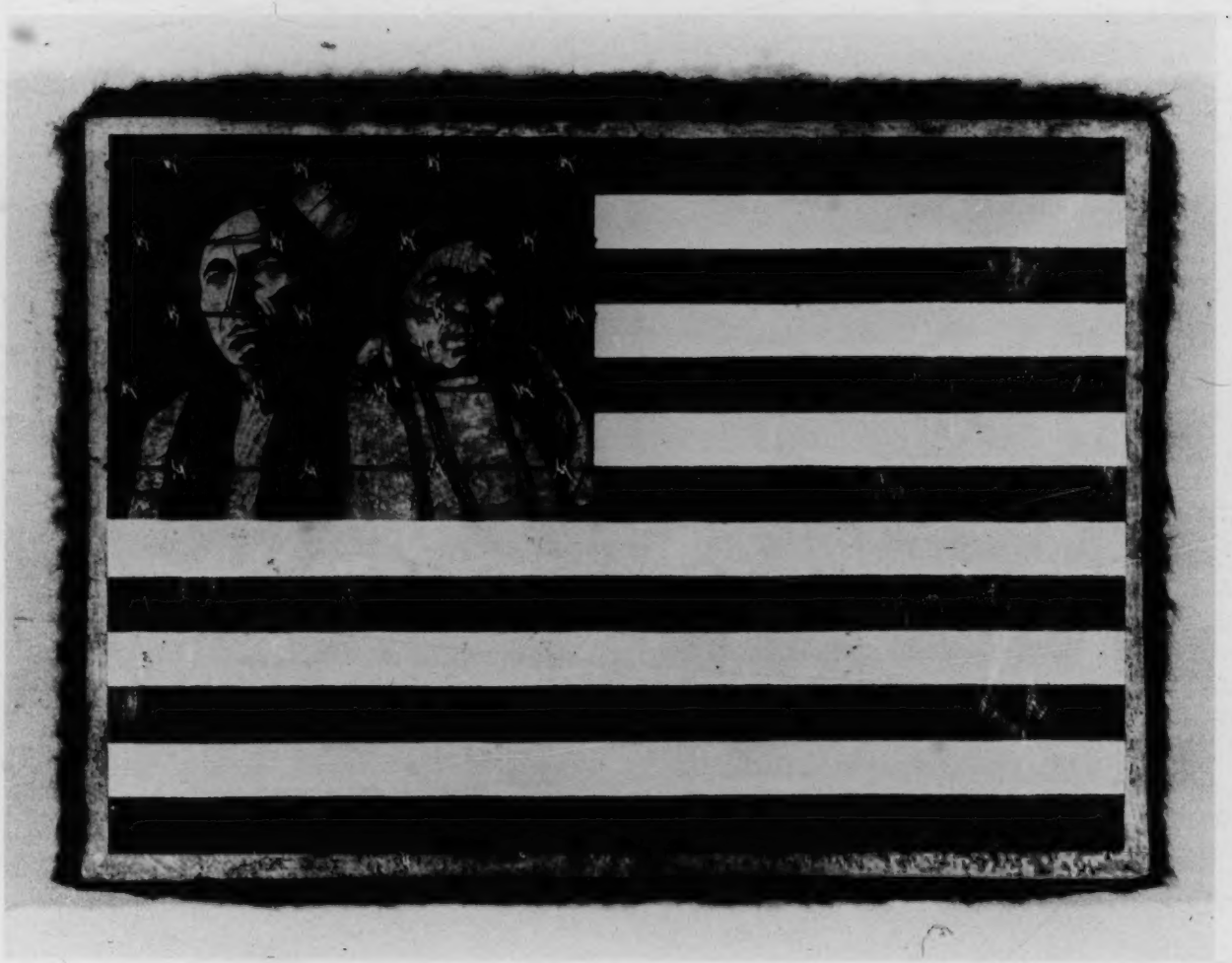
Beadwork on cowhide. Crossed cavalry guidons in red, white, and blue beads. Geometric designs in red, green, yellow, navy blue, and metallic beads on pale blue background. Two imitation elk teeth (bone) hang from fringe at lower end of bag. Upper portion of bag is incomplete.

169 **TOBACCO BAG** c. 1890
EASTERN SIOUX, South Dakota
L. 70.5 cm W. 10 cm
Lent by Conrad and Elaine Angone

Triangular deerskin bag decorated with fine-cut beads. On each side are the flag and stylized floral designs in many colors.

170. **BAG** c. 1900
APACHE (Mescalero), New Mexico
L. 41 cm W. 16.8 cm
Lent by University of Colorado Museum . 13631

Beadwork on deerskin. Two crossed flags in red, white, and navy blue, under a five-pointed star in white trimmed with green. Below and at corners are geometric designs in transparent green, white, red, transparent yellow, and navy blue. Band around outside edge in transparent rose, transparent yellow, white, and turquoise. Edged in navy blue and powder blue. Fringe in transparent brown, cream, and transparent green.



171. **"WE THE PEOPLE"** 1971
Wayne Eagleboy b. 1947
ONONDAGA
acrylic and barbed wire on buffalo hide
H. 76.2 cm W. 9 cm L. 107 cm
Lent by The Art Wagon Gallery

Reference: Oxendine, Lloyd E. "23 Contemporary Indian Artists". *Art In America*, Vol. 60, No. 4, July-August 1972, pp. 58-59.
Exhibition: "Native North American Art", Summer, 1972, Brooklyn Museum's Community Gallery, New York.

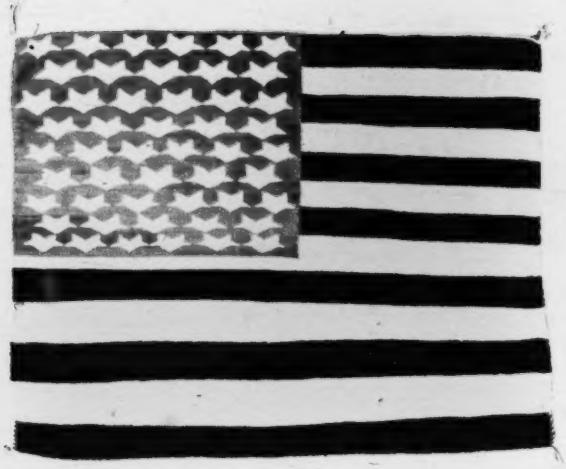
172. **"AMERICAN INDIAN #2"** 1972
Fritz Scholder b. 1937
LUISEÑO
acrylic on canvas
H. 203.5 cm W. 178 cm
Lent by Dr. and Mrs. Alexander H. Ellenberg

Exhibitions: De Saisset Museum, University of Santa Clara, 1972
Massachusetts Institute of Technology Hayden Gallery, 1973

173. **WEAVING** c. 1950
NAVAJO, Arizona
H. 75 cm W. 72 cm (29 9/16 x 28 3/8 in)
Lent by Conrad and Elaine Angone

Warp count: 8 to the inch
Weft count: 22 to the inch

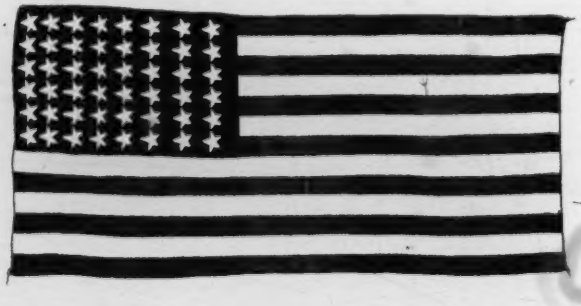
Handspun wool, chemically dyed red, white, and turquoise. Flag with twenty-nine stripes and forty-eight simple cross stars.



174. **WEAVING** c. 1965
NAVAJO, Arizona
H. 102.2 cm W. 126.5 cm (40 1/4 x 49 13/16 in)
Lent by Sallie Roberts

Warp count: 6 to the inch
Weft count: 22 to the inch

Handspun wool, chemically dyed red, white, and turquoise. Flag with fifty five-pointed stars, and thirteen stripes varying in width.



175. **WEAVING** c. 1920
NAVAJO, Arizona
H. 105.2 cm W. 218.4 cm (41 7/16 x 86 in)
Lent by Joseph Rivera

Warp count: 7 to the inch
Weft count: 20 to the inch

Handspun wool, in chemically dyed red and black, with natural white. Flag with 48 five-pointed stars and thirteen stripes.

176. **"JUANITA, WIFE OF MANUELITO, NAVAJO CHIEF, WITH GOVERNOR W.F.A. ARNY"** 1873
William Jackson 1038
NAVAJO
Photograph courtesy of South Dakota State Historical Society

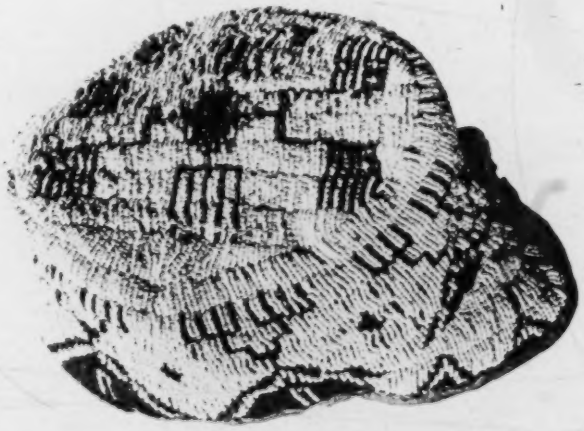
The Navajo weaver is shown in front of her loom. She has completed a small weaving of the flag. The stars are represented by simple crosses, four of which appear in the striped area.

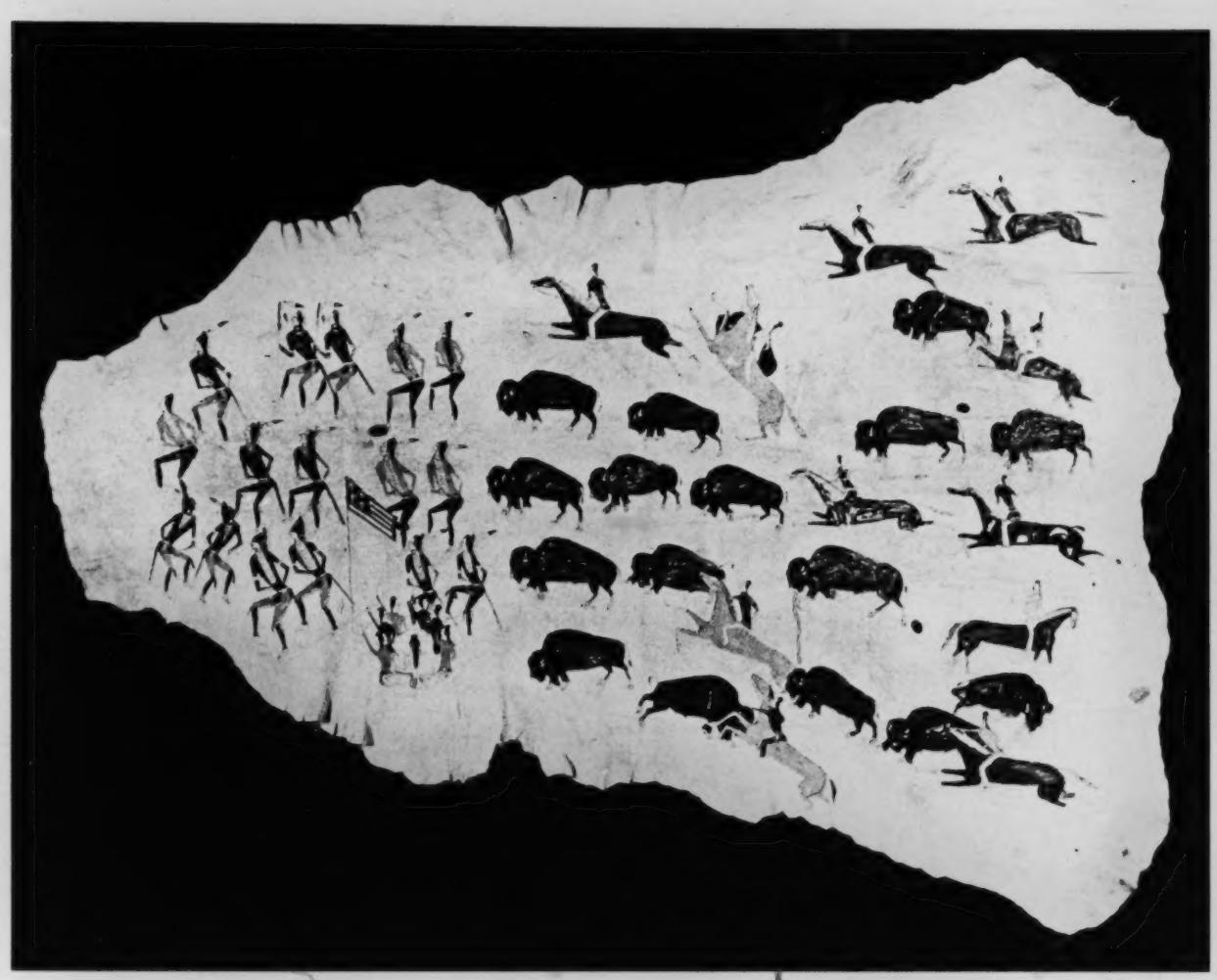
177. **CHILD'S VEST** 1922
SIOUX, South Dakota
L. 42.5 cm W. 45 cm
Lent by Earle B. DeLaittre

Beadwork on canvas, lined with cotton print. On front at top, divided between both sides, the date, "1922", in navy blue. On each side, below the numbers, are crossed flags in red, white, and navy blue with medium blue poles. Below flags on each side, is medium blue eagle with shield on chest, in red, white, and navy blue. On reverse at top, the initials, "WN", in navy blue over a medium blue eagle with red, white, and navy blue shield on chest. Two crossed flags below eagle in red, white, and navy blue. At the bottom are two Indians on horseback, facing each other, in yellow, with pink trousers, medium blue belt and boots, and long trailer war bonnets in black, white, and red. The black horses have saddles and bridles in pumpkin-colored beads. White background trimmed in medium blue.

178. **BOY'S CAP** c. 1900
SIOUX, South Dakota
Diam. 18 cm
Lent by Chief Andrew J. Blackbird Museum

Beadwork on cowhide. On top, two pairs of back-to-back flags arranged with geometric design in red, white, navy blue, and yellow on white background. Around sides, geometric designs in red, navy blue, and faceted brass on white.





179 **PAINTING ON DEERSKIN** c. 1902
SHOSHONE, Wyoming
H. 99 cm W. 129 cm
Lent by The University Museum 63-8-23

At right, a buffalo hunt is depicted, and records some of the dangers of the hunt. At left, stylized dancers, painted in bright red, yellow, green, and black, wearing porcupine hair roaches; some wearing loop necklaces and chokers. Beneath the flag, drummers and singers sit around a drum.

180 43877

181 43869

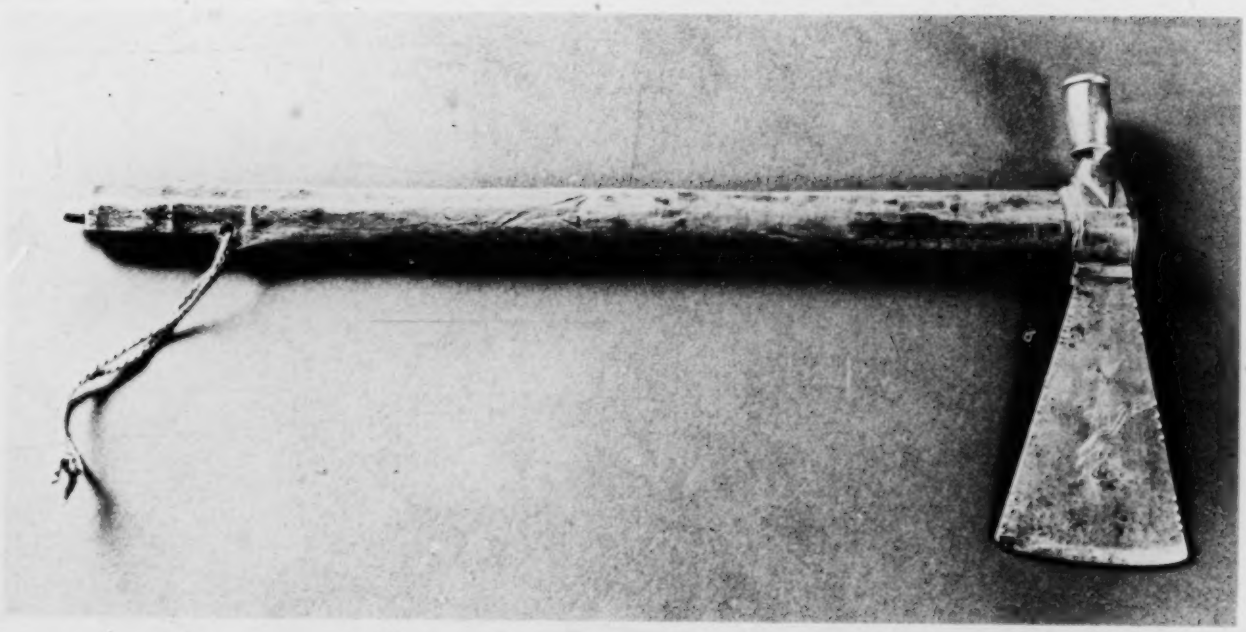
182 43871

183 43895

183. July 1905 (06?)
Sumner W. Matteson
GROS VENTRE AND ASSINIBOIN, Fort Belknap Indian Reservation, Montana
Photographs courtesy of Milwaukee Public Museum

Preparation for construction of the Sun Dance Lodge; the poles and brush are cut in the river bottom and dragged to the site on the prairie (182). As the brush gatherers, young men with their wives or sweethearts, approach camp (181), the crier announces their return (180). The center pole is erected with offerings to the sun of patriotic bunting and calico attached to the top, which would remain throughout the ceremony.

The Sun Dance ceremony was held in conjunction with 4th of July festivities on many Plains reservations.



184. **PIPE TOMAHAWK** c. 1860
KIOWA (?), Oklahoma
L. 50 cm W. 22.7 cm
Lent by Chandler-Pohrt Collection

Wrought iron blade with ash wood handle. Blade is engraved with the figure of a dancing man holding a revolver. A flag on a flagpole is at his right. On reverse, a dancing man holding a war club. Blade forged from a musket barrel.

While the blade was made by a frontier blacksmith, the engravings are Indian, typical of Plains Indians' pictographs, and were probably done at a later date, c. 1885.

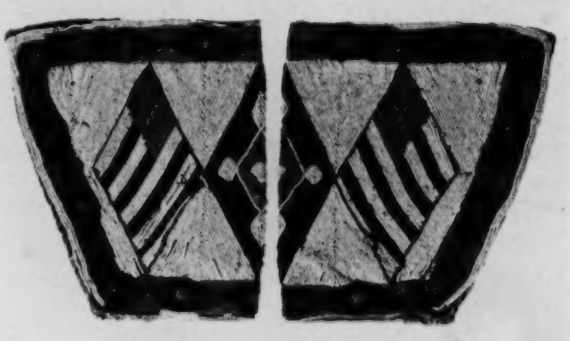
Clothing suggests Kiowa.

185 **BASKET WITH LID** c. 1925
MAKAH, Washington
H. 4.8 cm Diam. 8 cm
Lent by The University Museum 32-2-9a,b

Dyed and natural grass; twined weaving technique with red cedar bark base and inside rim. On sides on natural background, two eagles with arrows, in black; sides bordered with black and yellow bands. On lid, two eagles with arrows, in black on natural, around a center black circle rimmed with yellow.

186. **BOX** 1941
Rose Raphael
OTTAWA, Michigan
H. 4.8 cm Diam. 13.5 cm
Lent by Little Traverse Regional Historical Society
(Frances Pailthorp Collection)

Porcupine quillwork on birchbark. Derived from the Great Seal of the United States, the eagle on the cover, in natural with orange beak and claws, has a navy blue, red, and white shield on its chest and holds arrows, in natural, white, and red, and an olive branch, in green and red. The quillwork on the sides is natural and red. The box is signed on the bottom, "Rose Raphael, Suttons Bay, 1941".



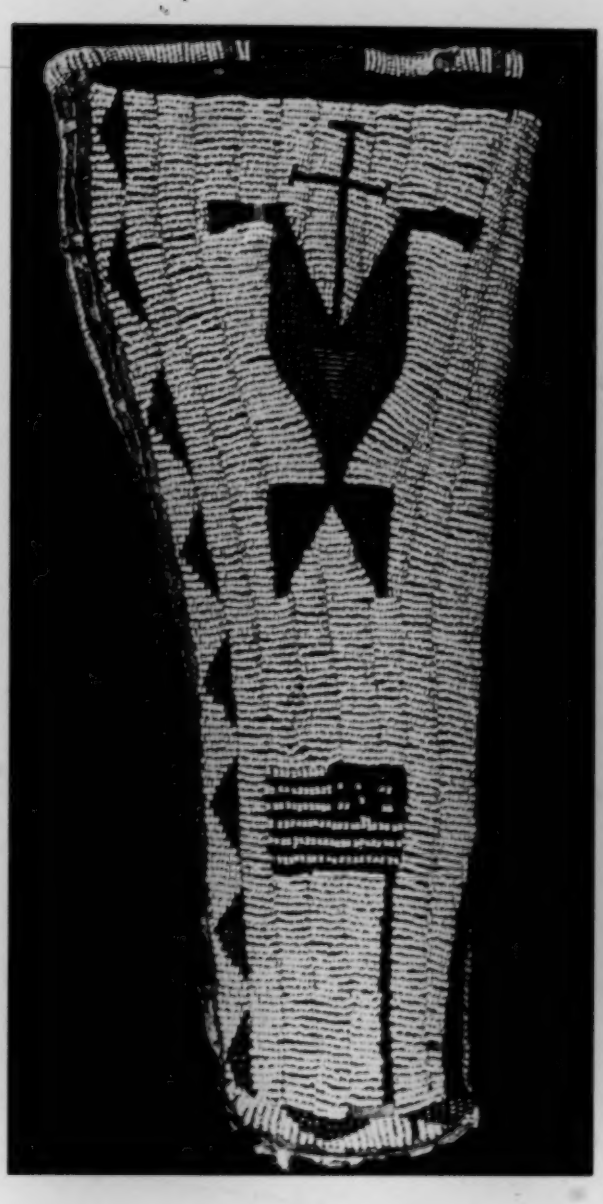
187. **CUFFS** c. 1930
CREE (?), Montana
L. 22.2 cm W. 19.5 cm
Lent by David T. Owsley

Appliqué beadwork on cloth. A flag on each side, with geometric designs on the border and at the top, in red, white, turquoise, dark green, black, and yellow.

188. **GIRL'S DRESS** c. 1890
SIOUX, South Dakota
L. 75 cm W. 69.5 cm
Lent by John Bailey and Carol Littleton

Beadwork on yellow-stained deerskin. On yoke, a flag on each side of neck slit, in red, white, and blue on light turquoise background. Navy blue and white beaded borders on sleeves and hem. Small hawk bells with red, yellow, and tan ribbons.

The unusual circular, beaded pattern on the central part of the yoke is similar to the way dentalium shells were sewn to trade cloth dresses by the Sioux.



189. **HOLSTER** c. 1915
SIOUX, South Dakota
L. 30.5 cm W. 14 cm
Lent by Earle B. DeLaittre

Beadwork on cowhide. On front at bottom, flag in red, white, and navy blue with orange pole; geometric design above in green, orange, silver, and royal blue on white. On reverse, royal blue horse and geometric design in colors as above. Bordered at top in powder blue, navy blue, and red fine-cut beads, and at sides in orange and royal blue with white.

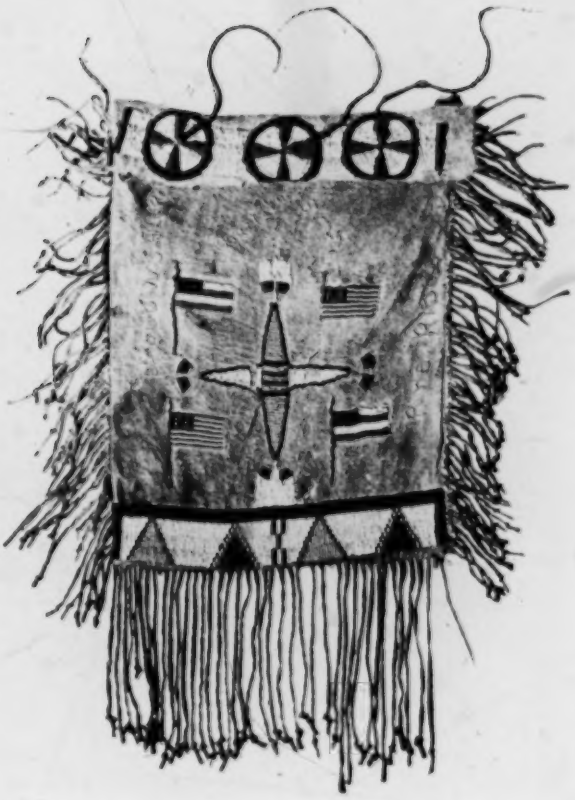
190. **GUN COVER** c. 1890
SIOUX, South Dakota
L. 154 cm W. 21 cm
Lent by Flathead Trading Post

Cowhide, with beadwork in "lazy" stitch sewn with sinew thread. Lower area decorated with two flags, an eagle, and two elk. Carrying strap and upper section beaded in geometric designs.

Probably used as a carbine cover.

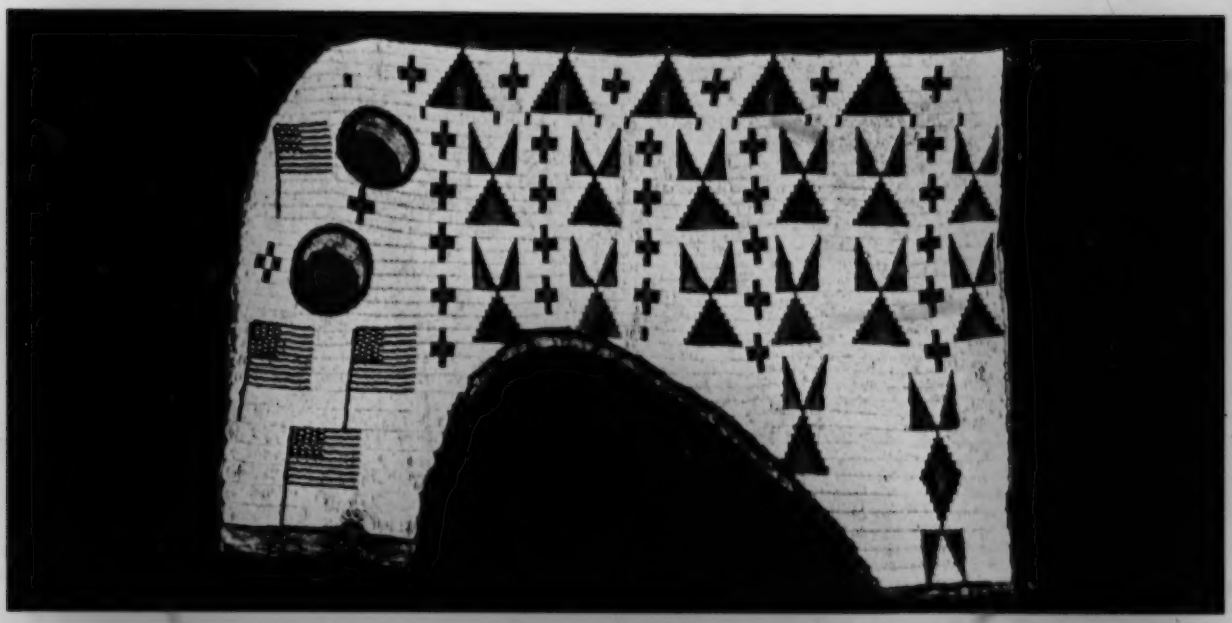
191. **BAG** c. 1920
NEZ PERCÉ (?), Idaho-Washington
L. 33.2 cm W. 26.2 cm
Lent by Joe O. Eason

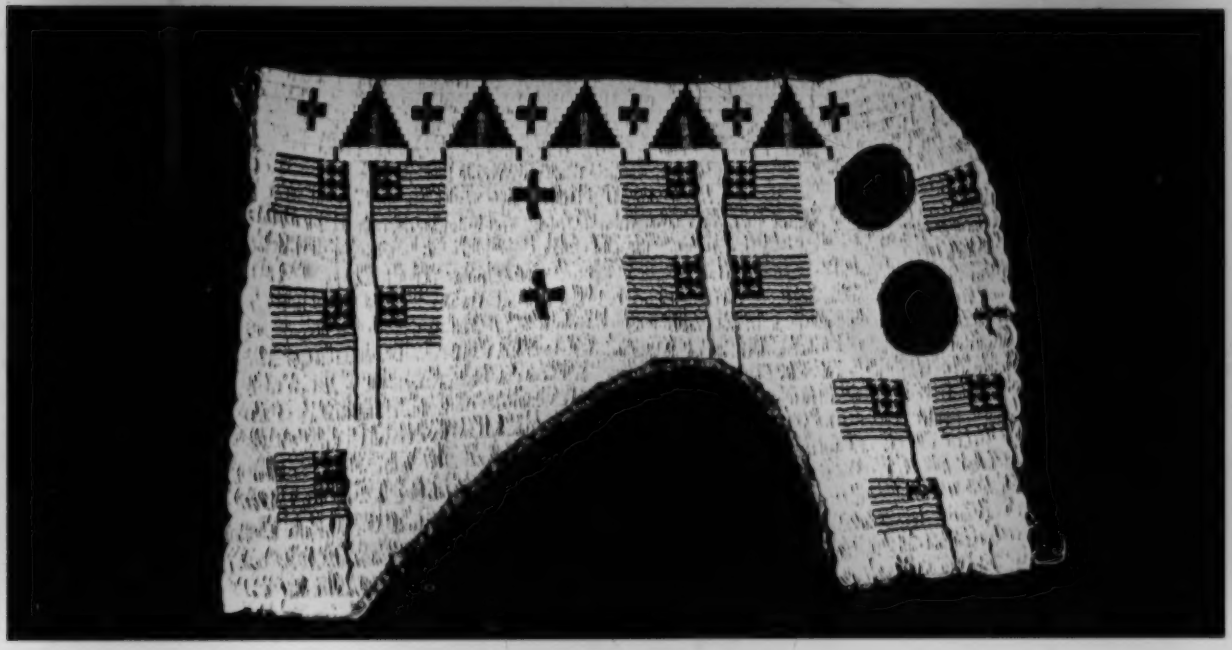
Beadwork on canvas, backed with green wool, and lined with striped cotton. On a light turquoise background, crossed flags in red, white, and navy blue, above a man on horseback in white, flesh, navy blue, red, transparent rose, green, yellow, and transparent blue-gray; horse in amber with milky mane and tail, black hooves, and blue bridle.



192. **BAG** 1901
Stella Yellowshirt
SIOUX (Oglala), Pine Ridge Indian Reservation, South Dakota
L. 59 cm W. 33 cm
Lent by Buffalo and Erie County Historical Society
67-372r

Beadwork on deerskin. Four flags around geometric design — two in red, white, and blue beads, two in blue, green, and white. "Yellowshirt" and "Ogallala Sioux" in turquoise fine-cut beads; "Pine Ridge S.D." in pink fine-cut beads. Geometric designs at base and on flap in white, red, green, navy blue, and turquoise. Horsehair wisps attached to beaded rosettes on flap.

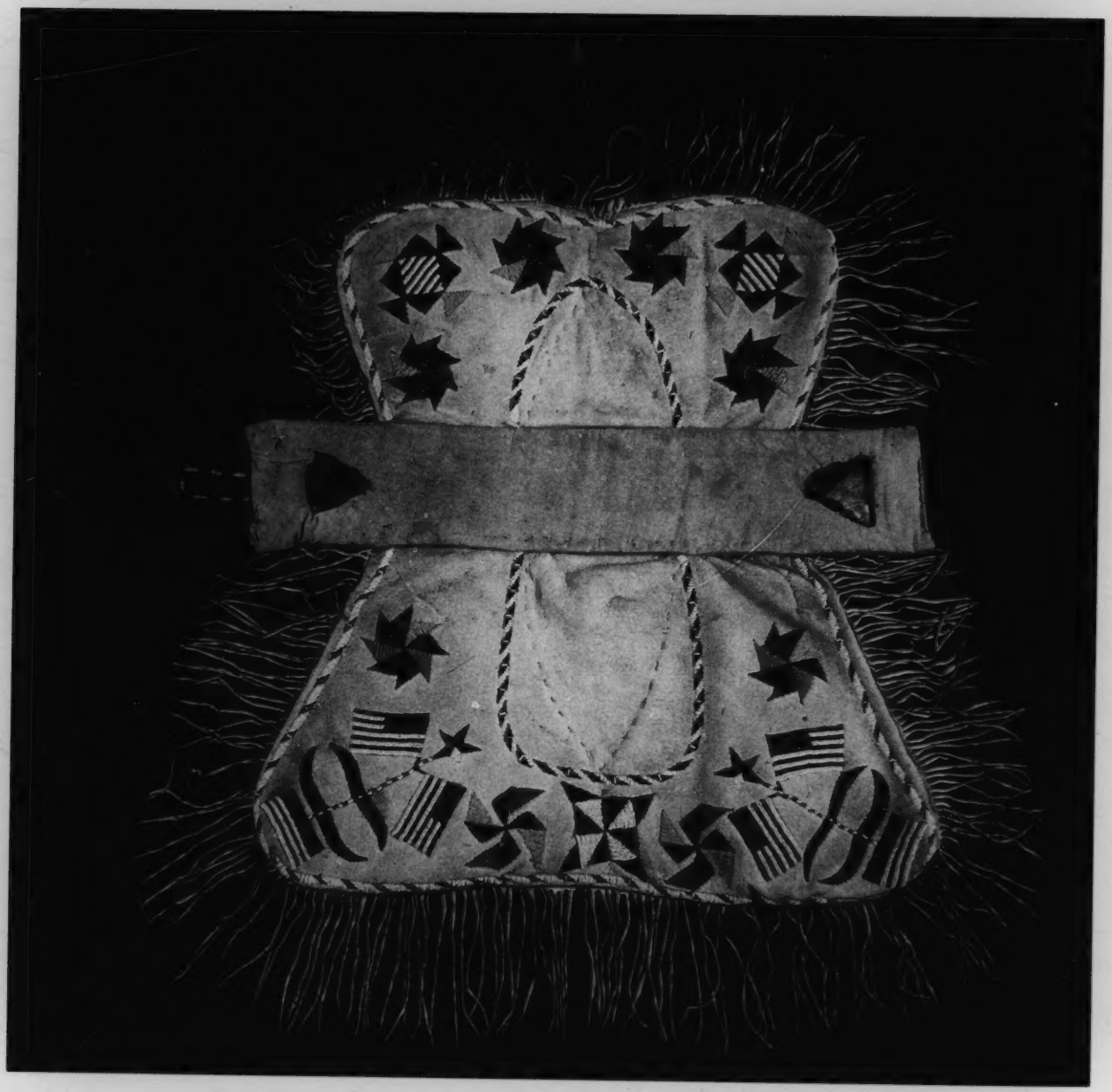




193. **HORSE HEAD COVER** c. 1900
SIOUX, South Dakota
L. 62 cm W. 89.3 cm
Lent by Joe O. Eason

Wide-lane "lazy" stitch beadwork on cowhide. Decorated with pairs of back-to-back flags and geometric designs, in red, navy blue, medium blue, and yellow on white.

Unusual in its concept, it was worn during festive occasions, such as 4th of July parades.



194. **SADDLE** c. 1890
EASTERN SIOUX, South Dakota
L. 58.7 cm W. 60 cm
Lent by Cheney Cowles Memorial Museum 130.44

Deerskin with canvas backing. Decorated with fine-cut beads in geometric patterns, flags, bunting, and five-pointed stars. This style of saddle is generally referred to as a "pad saddle." Possibly filled with sawdust. The stirrups and cinch are missing.

195. **VEST** c. 1890
SIOUX, South Dakota
L. 46.5 cm W. 48 cm
Lent by The University Museum NA2421

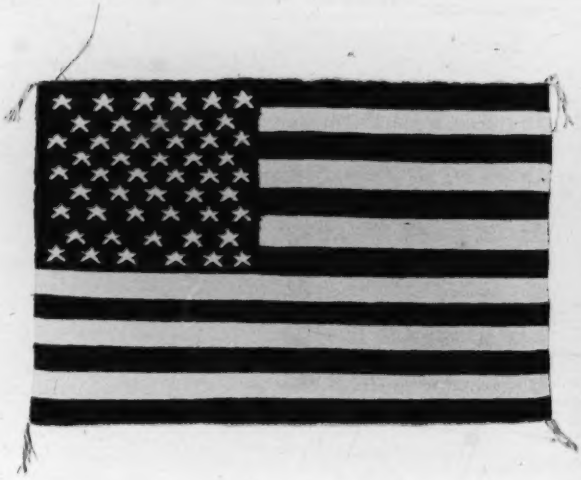
Beadwork on cowhide. Decorated, front and back, with pictographic figures in combat, in yellow, green, navy blue, and red on a white background. On front, inverted cavalry guidons in red, white, and blue; on reverse, guidons in red and blue stripes, with white stars in a blue canton.

196 **TOBACCO BAG** c. 1890
SIOUX, South Dakota
L. 91.5 cm W. 19 cm
Lent by Putnam Museum AE7434

Deerskin, with beadwork on cowhide. Four flags facing central geometric figure, in red, turquoise, green, navy blue, and metallic beads on white background. On reverse, geometric design. Porcupine quillwork on rawhide slats at base of bag, in red, green, yellow, and lavender.

197 **SADDLE BLANKET** c. 1890
SIOUX (Oglala), Pine Ridge Indian Reservation, South Dakota
L. 190 cm W. 70 cm
Lent by Museum of the American Indian, Heye Foundation 14/5106

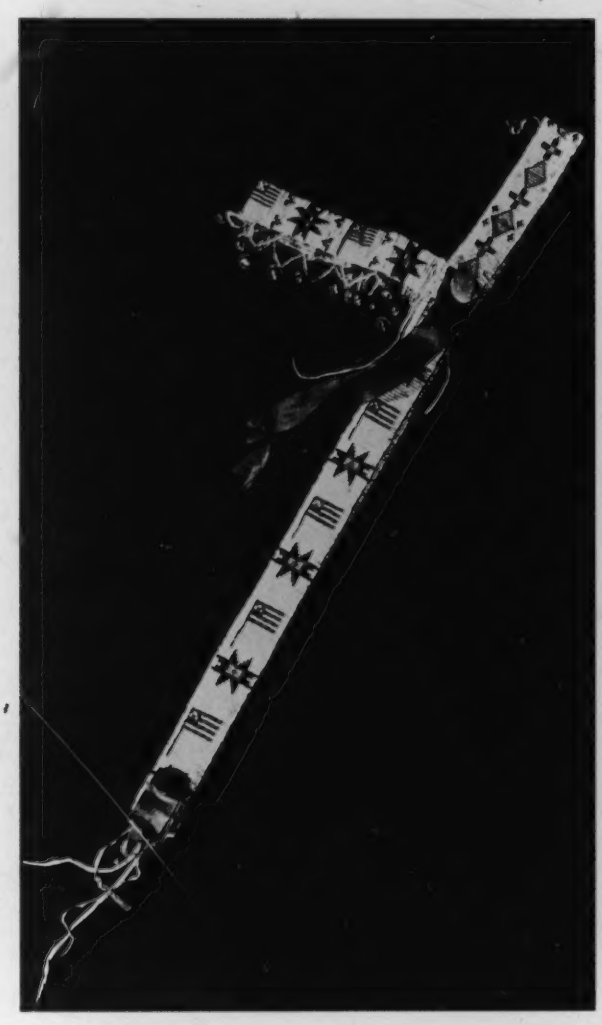
Beadwork on cowhide, backed with muslin; center is brown wool flannel. Two flags, back-to-back, at ends of each long cross strip, in red and navy blue on white. Geometric designs throughout in red, transparent green, yellow, navy blue, and light turquoise on white. "Lazy" stitch technique.



198. **WEAVING** c. 1970
Stella Brown
NAVAJO, Arizona
H. 59.2 cm W. 90.9 cm (23 5/16 x 35 13/16 in)
Lent by The Heard Museum NA-SW-Na-R-228

Warp count: 10 to the inch
Weft count: 28 to the inch

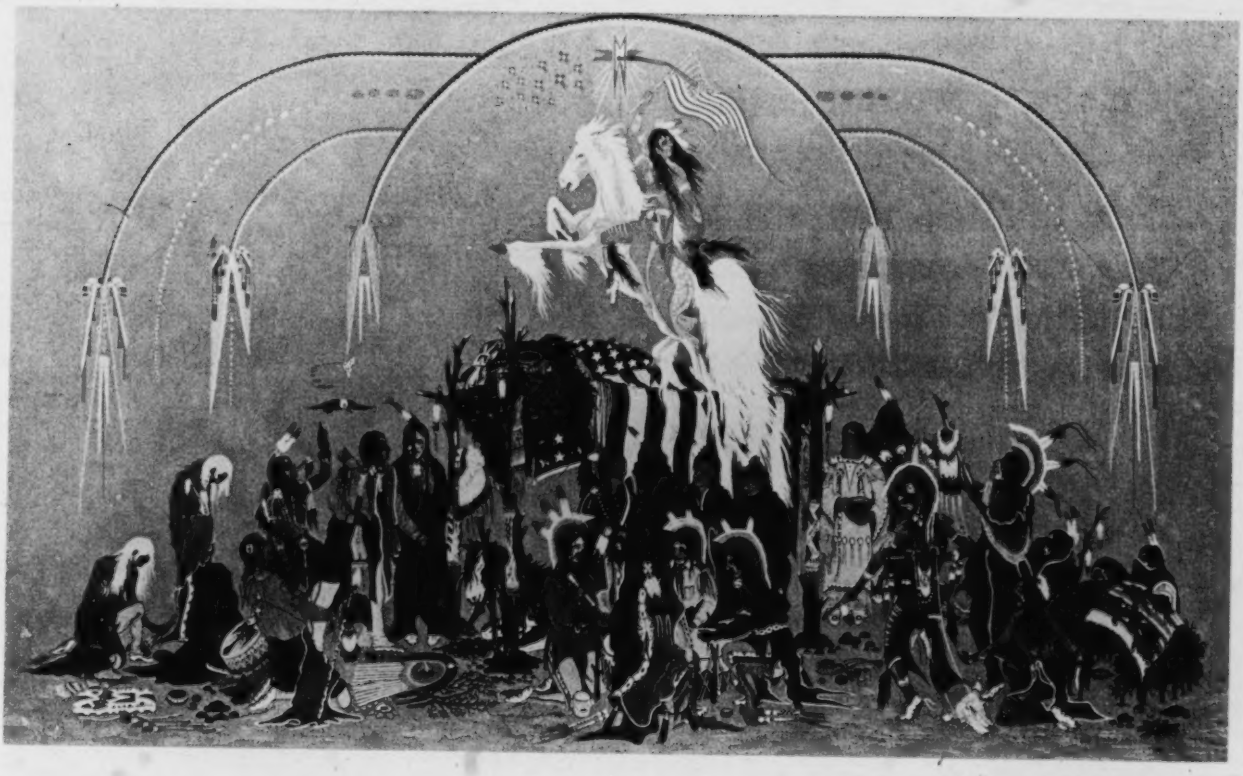
Machine-spun, cotton warp and wool weft, chemically dyed red, white, and blue. Flag with fifty five-pointed stars, thirteen stripes.



199. **HEADSTALL** c. 1930
SIOUX (?), South Dakota
H. 17.5 cm L. 55 cm
Lent by Wyoming State Archives and Historical Department, Museum Division 58.18.68

Loom-woven beadwork on white cotton broadcloth. Small flags alternating with eight-pointed geometric designs on side straps and browband. Decorated with coarse, transparent glass beads, colored hawk bells, red and pink ribbons, and nickel-plated disc buttons. Red, green, dark blue, light blue, yellow, and faceted metal beads on a white background.

Loom-woven beadwork is not a traditional Sioux technique.



200. **"SPOTTED WOLF'S LAST REQUEST"** c. 1950
Woody Crumbo b. 1912
POTAWATOMI
oil on canvas
H. 76.2 cm W. 127 cm
Lent by Koshare Indian Museum, Inc.

Pfc. Clarence Spotted Wolf, a Sioux Indian from North Dakota, was killed while fighting for his country in World War II. He had left a message with his company commander, to the effect that if he should be killed in action, he wished his people to honor him with a parade; it was to include soldiers on horseback carrying the American flag, and a cowboy leading a young unbroken stallion, bridled and saddled, which Spotted Wolf would have ridden in the victory parade.

Having known the Spotted Wolf family, Woody Crumbo decided to paint the story after reading an account of Spotted Wolf's death in a journal. He painted the picture to commemorate all American Indians who have participated in the armed forces of the United States.

BIBLIOGRAPHY

ALLEN, MAJOR CHARLES W. "Red Cloud and the U. S. Flag." *Nebraska History*, Vol. XXII, No. 1 (January-March 1941), 77-88.

ANDERSON, J. A., AND H. W. AND J. T. HAMILTON. *The Sioux of the Rosebud.* Norman, Oklahoma: University of Oklahoma Press, 1971.

BLISH, H. H. *A Pictographic History of the Oglala Sioux.* Lincoln, Nebraska: University of Nebraska Press, 1967.

COHOE. *A Cheyenne Sketchbook.* Norman, Oklahoma: University of Oklahoma Press, 1964.

DOCKSTADER, FREDERICK J. *Indian Art in America.* Greenwich, Connecticut: New York Graphic Society, 1961.

D'OTRANGE MASTAI, BOLESLAW AND MARIE-LOUISE. *The Stars and the Stripes.* New York: Alfred A. Knopf.

DYCK, PAUL. *Brulé: The Sioux People of the Rosebud.* Flagstaff: Northland Press, 1971.

EASTMAN, CHARLES A. *Indian Heroes and Great Chieftans.* Boston: Little, Brown and Co., 1918.

FEDER, NORMAN. *American Indian Art.* New York: Harry N. Abrams, Inc., 1969.

FLETCHER, ALICE C., AND FRANCIS LAFLESCHE. *The Omaha Tribe.* Bureau of American Ethnology, 27th Annual Report. Washington, D.C.: Smithsonian Institution, 1911.

GILMORE, MELVIN R. *Prairie Smoke.* New York: Columbia University Press, 1929.

GRINNELL, GEORGE BIRD. *The Fighting Cheyenne.* New York: Charles Scribner's Sons, 1915.

HASSRICK, ROYAL B. *The Sioux — Life and Customs of a Warrior Society.* Norman, Oklahoma: University of Oklahoma Press, 1964.

History of the Expedition under the Command of Captains Lewis and Clarke. 2 vols. New York: Harper & Brothers, 1905.

HODGE, FREDERICK W. *Handbook of American Indians.* Bureau of American Ethnology, Bulletin 30, 2 vols. Washington, D.C.: Smithsonian Institution Government Printing Office, 1910.

KAHLENBERG, M. H., AND A. BERLANT. *The Navajo Blanket.* New York: Praeger, 1972.

KURZ, RUDOLPH FRIEDERICH. *Journal of Rudolph Friederich Kurz*, ed. J. N. B. Hewitt, trans. Myrtis Jarrell. Bureau of American Ethnology, Bulletin 115. Washington, D.C.: Smithsonian Institution, 1937.

LEECH, MARGARET. *Reveille in Washington, 1860-1865.* New York: Harper & Brothers, 1941.

MALLERY, GARRICK. *Pictographs of the North American Indians.* Bureau of American Ethnology, 4th Annual Report, 1882-83. Washington, D.C.: Smithsonian Institution, 1886.

MOONEY, JAMES. *The Ghost Dance Religion and the Sioux Outbreak of 1890.* Bureau of American Ethnology, 14th Annual Report, 1892-93, Part 2. Washington, D.C.: Smithsonian Institution, 1896.

NEIHARDT, JOHN G. *Black Elk Speaks.* New York: William Morrow & Co., 1932.

NORTH, LUTHER. *Man of the Plains.* Lincoln, Nebraska: University of Nebraska Press, 1961.

PETERSEN, KAREN D. *Plains Indian Art from Fort Marion.* Norman, Oklahoma: University of Oklahoma Press, 1971.

PHILLIPS, DAVID R. *The West: an American Experience.* Chicago: Henry Regnery Co., 1973.

1877: Plains Indian Sketch Books of Zo-Tom and Howling Wolf. Flagstaff: Northland Press, 1969.

POWELL, PETER J. *Sweet Medicine.* Norman, Oklahoma: University of Oklahoma Press, 1969.

POWERS, WILLIAM. "American Indian Music Part VI: Contemporary Music and Dance of the Western Sioux." *American Indian Tradition*, Vol. 8, No. 1, 1961.

TAYLOR, COLIN. *The Warriors of the Plains.* London: Hamlyn, 1975.

VESTAL, STANLEY. *Warpath.* Boston and New York: Houghton Mifflin Co., 1934.

WISSLER, CLARK. *Indian Cavalcade.* New York: Sheridan House, 1938.

20
18
17
16
15
19
4
14
13
7
5
6
12
8
10
9
11
24
23
22
25
21

INDIAN RESERVATION LANDS
MAINE
MASSACHUSETTS
PENNSYLVANIA
ILLINOIS
INDIANA
OHIO
VIRGINIA
TENNESSEE
SOUTH CAROLINA
ALABAMA
GEORGIA
MISSISSIPPI
LOUISIANA
1
2
3

FLINT INSTITUTE OF ARTS

In the Dowaters Art Center,
1120 E. Kearsley Street
Flint, Michigan 48503
(313) 234-1695

BOARD OF TRUSTEES

Raymond A. Finley, President
Mrs. Jay Thompson, First Vice-President
Thomas Kay, Second Vice-President
Robert S. Piper, Treasurer
Mrs. Ellis H. Warren, Secretary

Herbert J. Booth
Mrs. Myrton S. Chambers
Mrs. Frederick S. Danziger
Mrs. Carlisle R. Davis, Jr.
Mrs. Michael Davis
Mrs. Stacey DeCamp
Mrs. Harry L. Eiferle
Mrs. John R. Gretzinger
George N. Hall
Mrs. Ernest W. Hamady
Mrs. Gerald F. Healy
Mrs. Donald E. Johnson
Mrs. Peter Kleinpell
Mrs. L. L. LeMieux, Jr.
Mrs. John E. MacArthur
Mrs. Robert C. Morgan
Mrs. C. S. Mott
Mrs. B. Morris Pelavin
Duane Poole
James A. Randall, Sr.
Mrs. William L. Richards
James P. Ricker
Mrs. Max L. Rumbold
O. Clark Sanford
John F. Sarvis
Miss Marie Sayles
Gerald Schreiber
Charles E. Shelley
Mrs. James F. Smith
William F. Watt
Lynn E. Webb
William M. Wentworth

ADMINISTRATIVE STAFF

Dr. G. Stuart Hodge, Director
Thomas A. Kayser, Assistant Director
Dorothy W. Booth, Administrative Assistant
Evelyn N. Lee, Public Relations/Membership
Ann E. Reitz, Assistant Curator
Barbara D. Lippincott, Museum Shop Manager
Barbara F. Gerholz, Secretary
Gerna Rubenstein, Curator of Education
Joseph A. Zayac, Gallery Technician
Ronald A. Philip, Superintendent
Stephen P. Palovich, Bray Gallery Custodian
Calvin Fitzwater, Jr., Preparator
Virginia DeCamp, Museum Shop Attendant
Lisa Land, Receptionist

HOURS (Open Free to the Public)

Tues-Sat	10 - 5 p.m.
Sunday	1 - 5 p.m.
Tuesday Evening (Oct-May)	7 - 9 p.m.

A privately supported non-profit organization serving the public. Incorporated 1930.

Colophon:

Design: Thomas Kayser
Photography: Color, Joseph Zayac
Black and white, Barry Edmonds
Joseph Zayac
Printing: Craft Printers Ltd.
Binding: Decker Book
Text Type: 9 point Claro Regular with Demibold
Typesetting: Central Trade Plant of Grand Rapids, Inc.
Paper: Cover, 100 pound Quintessence Gloss
Text, 80 pound Quintessence Gloss
75 pound Linweave Plymouth Gold
Color Separations: Kalacraft Inc.